

NEA Jazz Masters

1982-2010



NATIONAL
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National Endowment for the Arts



1982–2010

CREDITS

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Cover Photo: The Modern Jazz Quartet in performance, including NEA Jazz Masters John Lewis (piano), Percy Heath (bass), and Milt Jackson (vibes), and drummer Connie Kay. Photo by Lee Tanner

In addition to information provided by the artists, the following reference texts were used in researching biographical information of the NEA Jazz Masters:

All Music Guide to Jazz by Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine, Backbeat Books (allmusic.com)

American Musicians II by Whitney Balliett, Oxford University Press

Biographical Encyclopedia of Jazz by Leonard Feather and Ira Gitler, Oxford University Press

Four Jazz Lives by A.B. Spellman, University of Michigan Press

Jazz: The Rough Guide by Ian Carr, Digby Fairweather, and Brian Priestley, Rough Guides

Penguin Guide to Jazz on CD, 4th Edition by Richard Cook and Brian Morton, Penguin

Talking Jazz: An Oral History by Ben Sidran, Da Capo Press



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A Message from the Chairman

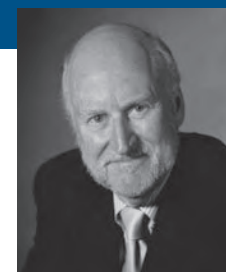


Photo by Michael Eastman

IT IS MY PLEASURE to introduce the 2010 class of NEA Jazz Masters. Jazz is the field that probably best exemplifies the fact that art works. Since its creation on American soil some hundred or so years ago, jazz has brought joy to millions of people around the world, created a new lexicon for performing and listening to music, and presented a new canon of American songs performed by musicians the world over. Jazz permeates United States culture, influencing every musical genre that evolved in its wake, from bluegrass and country to rock and hip-hop, as well as other disciplines such as visual arts and film. Jazz has played a part in U.S. history, becoming embroiled in the civil rights movement of the 1950s and '60s by being at the forefront of integrating bands and audiences.

And, as jazz has shown us all too clearly, not only does art work, sometimes art *is* work. The difficulties of making a living in the jazz field are legendary, and that's why the NEA Jazz Masters Fellowships are so important. Twenty-five thousand dollars goes a long ways in a profession that often doesn't offer long-term employment opportunities.

But it is about more than the money—it's also about the recognition that comes from fellow artists for the accomplishments one has achieved. Being the nation's highest honor in jazz, these awards demonstrate the government's appreciation and respect of this special homegrown art form. The awards are given to those who have reached the highest pinnacles of their art; musicians and advocates who had—and continue to have—a significant impact on jazz.

This year's class reflects this high standard of artistic excellence.


Our recent National Endowment for the Arts Survey of Public Participation in the Arts research report shows that audiences are declining for jazz for the first time since we began the survey in 1982. Not only is the audience declining, but it is getting older. One of the ways the NEA is stemming that tide is through our NEA Jazz Masters Live initiative—administered in partnership with regional arts organization Arts Midwest—which provides grants to presenting organizations to support NEA Jazz Masters' appearances throughout

the country. In addition to making these legends better known to the general public, the initiative also includes an educational component that provides special programming to increase understanding of the music and its key practitioners.

The NEA Jazz Masters initiative also includes an important educational component designed to bring this American treasure to more young people: NEA Jazz in the Schools. Developed in partnership with Jazz at Lincoln Center and supported by the Verizon Foundation, this online curriculum provides resources to high school teachers to explore jazz as an art form and a means to understanding U.S. history.

To reach even more citizens in its pursuit to garner stronger interest for the art form of jazz, the NEA is utilizing the Internet and broadcast media. More than 150 *Jazz Moments*, NEA-produced radio shorts featuring NEA Jazz Masters, have been broadcast on stations throughout the country and are available on the NEA website: www.arts.gov. Another key component is our partnership with the Smithsonian Institution's National Museum of American History on their Jazz Oral History Program. This program—which includes comprehensive interviews with NEA Jazz Masters, available to the public via the Internet at no charge—is another way to raise the profile of jazz by sharing the knowledge and recollections of the musicians who create this important music.

I would like to thank our partners in bringing the NEA Jazz Masters awards ceremony and concert to you: Jazz at Lincoln Center and the Association of Performing Arts Presenters. Join me in honoring the 2010 NEA Jazz Masters for their work in the jazz field and their contributions to the nation's cultural heritage.



Rocco Landesman
Chairman
National Endowment for the Arts

TABLE OF CONTENTS

A Brief History of the Program.....	1
-------------------------------------	---

Program Overview.....	3
-----------------------	---

2010 NEA Jazz Masters	5
-----------------------------	---

NEA Jazz Masters 1982–2009 (Year Fellowship Awarded)

Toshiko Akiyoshi (2007).....	16	Dizzy Gillespie (1982)	52	Jackie McLean (2001)	88
David Baker (2000).....	17	Benny Golson (1996)	53	Marian McPartland (2000)	89
Danny Barker (1991).....	18	Dexter Gordon (1986)	54	Carmen McRae (1994)	90
Ray Barretto (2006)	19	Jim Hall (2004)	55	Jay McShann (1987).....	91
Count Basie (1983).....	20	Chico Hamilton (2004)	56	James Moody (1998)	92
Louie Bellson (1994).....	21	Lionel Hampton (1988)	57	Dan Morgenstern (2007).....	93
Tony Bennett (2006).....	22	Slide Hampton (2005)	58	Anita O’Day (1997)	94
George Benson (2009)	23	Herbie Hancock (2004)	59	Max Roach (1984).....	95
Art Blakey (1988)	24	Barry Harris (1989)	60	Sonny Rollins (1983)	96
Bob Brookmeyer (2006)	25	Roy Haynes (1995)	61	George Russell (1990)	97
Cleo Brown (1987)	26	Jimmy Heath (2003).....	62	Gunther Schuller (2008).....	98
Ray Brown (1995).....	27	Percy Heath (2002)	63	Jimmy Scott (2007)	99
Dave Brubeck (1999)	28	Joe Henderson (1999)	64	Artie Shaw (2005)	100
Kenny Burrell (2005).....	29	Luther Henderson (2004)	65	Wayne Shorter (1998)	101
Donald Byrd (2000).....	30	Jon Hendricks (1993)	66	Horace Silver (1995)	102
Candido Camero (2008)	31	Nat Hentoff (2004)	67	Jimmy Smith (2005)	103
Benny Carter (1986)	32	Billy Higgins (1997)	68	Sun Ra (1982).....	104
Betty Carter (1992)	33	Andrew Hill (2008).....	69	Billy Taylor (1988)	105
Ron Carter (1998)	34	Milt Hinton (1993)	70	Cecil Taylor (1990)	106
Kenny Clarke (1983)	35	Shirley Horn (2005)	71	Clark Terry (1991)	107
Buck Clayton (1991).....	36	Freddie Hubbard (2006)	72	Toots Thielemans (2009)	108
Jimmy Cobb (2009).....	37	Milt Jackson (1997)	73	McCoy Tyner (2002).....	109
Ornette Coleman (1984)	38	Ahmad Jamal (1994)	74	Rudy Van Gelder (2009).....	110
Chick Corea (2006)	39	J.J. Johnson (1996)	75	Sarah Vaughan (1989)	111
Miles Davis (1984)	40	Elvin Jones (2003)	76	George Wein (2005)	112
Buddy DeFranco (2006).....	41	Hank Jones (1989)	77	Frank Wess (2007).....	113
Dorothy Donegan (1992)	42	Jo Jones (1985)	78	Randy Weston (2001)	114
Paquito D’Rivera (2005)	43	Quincy Jones (2008).....	79	Joe Wilder (2008)	115
Sweets Edison (1992)	44	Andy Kirk (1991).....	80	Joe Williams (1993)	116
Roy Eldridge (1982)	45	Lee Konitz (2009).....	81	Gerald Wilson (1990).....	117
Gil Evans (1985)	46	John Levy (2006).....	82	Nancy Wilson (2004)	118
Art Farmer (1999)	47	John Lewis (2001)	83	Teddy Wilson (1986)	119
Ella Fitzgerald (1985)	48	Ramsey Lewis (2007)	84	Phil Woods (2007)	120
Tommy Flanagan (1996)	49	Abbey Lincoln (2003)	85	Snooky Young (2009).....	121
Frank Foster (2002)	50	Melba Liston (1987).....	86		
Curtis Fuller (2007).....	51	Tom McIntosh (2008)	87		

NEA Jazz Masters Award Ceremony.....	122
--------------------------------------	-----

NEA Jazz Masters by Year	124
--------------------------------	-----

Jazz Moments with NEA Jazz Masters Audio CD	125
--	-----

*NEA Jazz Master Gerald Wilson
leads his orchestra at the 2005 NEA
Jazz Masters awards concert in
Long Beach, California.*
Photo by Vance Jacobs



A Brief History of the Program

A MELDING OF AFRICAN AND EUROPEAN music and cultures, jazz was born in the United States, a new musical form that used rhythm, improvisation, and instruments in unique and exciting ways. Jazz came to prominence in the early 20th century on the dance floors of major cultural centers such as Kansas City and New York. With the advent of sound recording techniques, the increased availability of affordable gramophones, and the rise of radio as popular entertainment, jazz quickly conquered the country. By the 1930s and 1940s, jazz had become America's dance music, selling albums and performance tickets at dizzying rates and sweeping millions of fans in foreign countries off their feet.

By the 1950s, however, with the advent of rock and roll and the tilt in jazz toward bebop rather than the more popular swing, jazz began a decline in its popularity. It was still seen as an important and exciting art form, but by an increasingly smaller audience. Jazz was still being exported overseas, though, especially by Voice of America radio broadcasts and U.S. Department of State goodwill tours that featured such musicians as Dizzy Gillespie, Louis Armstrong, and Dave Brubeck.

By the 1960s, when the National Endowment for the Arts (NEA) was created by Congress, jazz album sales were down and jazz performances were becoming more difficult to find. Large dance orchestras disbanded for lack of work, and musicians found themselves in stiff competition for fewer and fewer gigs. The music, starting with bebop and into hard bop and free jazz, became more cerebral and less dance-oriented, focusing on freeing up improvisation and rhythm. It was moving to a new artistic level, and, if this high quality were to be maintained, it would need some assistance.

NEA assistance to the jazz field began in 1969, with its first grant in jazz awarded to pianist/composer George Russell (who would later go on to receive an NEA Jazz Master award in 1990), allowing him to work on his groundbreaking book, *Lydian Chromatic Concept of Tonal Organization*, the first major academic work in jazz. Jazz funding went from \$20,000 in 1970 to \$1.5 million in 1980 to more than \$2.8 million in 2005, supporting a wide range of activities, including jazz festivals and concert seasons, special projects such as Dr. Billy Taylor's Jazzmobile in New York and the Thelonious Monk Institute



NEA Jazz Masters Sonny Rollins, Hank Jones, and Dizzy Gillespie at a 1987 rehearsal at Wolf Trap in Virginia.

Photo by Michael Wilderman

of Jazz's Jazz Sports program, educational jazz programming on National Public Radio, artists-in-schools programs, and research.

While the NEA recognized and acted on the need for public funding for jazz, the pioneers of the field were rapidly aging, and many died without the appropriate recognition of their contribution to this great American art form. Louis Armstrong and Duke Ellington, two of the giants of jazz in terms of both musicianship and composition, both died in the early 1970s without the importance of their contributions being fully acknowledged and appreciated.

In an effort to nationally recognize outstanding jazz musicians for their lifelong achievements and mastery of jazz, the Arts Endowment in 1982 created the American Jazz Masters Fellowships—now the NEA Jazz Masters Fellowships—given to musicians who have reached an exceptionally high standard of achievement in this very specialized art form.

In addition to the recognition, the NEA included a monetary award of \$20,000 for each fellowship. The rigors of making a living in the jazz field are well documented. Jazz is an art form to which the free market has not been kind. Despite their unparalleled contributions to American art, many jazz greats worked for years just barely scraping by. The monetary award often has provided a much needed infusion of income.

That such recognition was long overdue is exemplified by Thelonious Sphere Monk, one of the great American composers and musicians. Monk was nominated for an NEA Jazz Master Fellowship in the first year of the program, but unfortunately passed away before the announcement was made (the fellowship is not awarded posthumously). The three who were chosen certainly lived up to the criteria of artistic excellence and significance to the art form: Roy Eldridge, Dizzy Gillespie, and Sun Ra. The panel in that first year included stellar jazz musicians themselves, including some future NEA Jazz Masters: trumpeter Donald Byrd and saxophonists Frank Foster, Chico Freeman, Jackie McLean, and Archie Shepp. In addition, legendary Riverside record company co-owner and producer Orrin Keepnews was on the panel.

From that auspicious beginning, the program has continued to grow and provide increased awareness of America's rich jazz heritage. In 2004, a new award was created for those individuals who helped to advance the appreciation of jazz. In 2005, the award was designated the A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy in honor of A.B. Spellman, a jazz writer, accomplished poet, innovative arts administrator, and former NEA Deputy Chairman, who has

dedicated much of his life to bringing the joy and artistry of jazz to all Americans. Additionally, the amount of the fellowship was increased to \$25,000.

In 2005, the NEA Jazz Masters initiative greatly expanded to include several new programs in addition to the fellowships. A two-CD anthology of NEA Jazz Masters' music was produced by Verve Music Group. NEA Jazz Masters on Tour, sponsored by Verizon, brought jazz musicians to all 50 states throughout 2005-07 for performances, community events, and educational programs. This led to a new program, NEA Jazz Masters Live—administered by regional arts organization Arts Midwest—which brings these jazz legends to selected events for performances, master classes, and lectures. A new arts education component was created in partnership with Jazz at Lincoln Center and with support from the Verizon Foundation, NEA Jazz in the Schools. This educational resource for high school teachers of social studies, U.S. history, and music includes a five-unit, web-based curriculum and DVD toolkit that explores jazz as an indigenous American art form and as a means to understand U.S. history (more information can be found at www.neajazzintheschools.org). New broadcasting programming was created, such as 14 one-hour shows on NEA Jazz Masters featured on the public radio series *Jazz Profiles*, hosted by NEA Jazz Master Nancy Wilson, and *Jazz Moments* radio shorts for broadcast. (A selection of *Jazz Moments* is included on the CD at the end of this publication.)

Each passing year brings increased international recognition of the NEA Jazz Masters awards as the nation's highest honor for outstanding musicianship in the field of jazz. The recipients of the NEA Jazz Masters award cover all aspects of the music: from boogie-woogie (Cleo Brown) to swing (Count Basie, Andy Kirk, Jay McShann); from bebop (Dizzy Gillespie, Kenny Clarke) to Dixieland (Danny Barker); from free jazz (Ornette Coleman, Cecil Taylor) to cool jazz (Miles Davis, Gil Evans, Ahmad Jamal); and everywhere in between. What ties all these styles together is a foundation in the blues, a reliance on group interplay, and unpredictable improvisation. Throughout the years, and in all the different styles, these musicians have demonstrated the talent, creativity, and dedication that make them NEA Jazz Masters.

The award offers a solid platform for raising worldwide awareness of America's rich jazz heritage by not only honoring those who have dedicated their lives to the music, but also by leading the way in efforts encouraging the preservation and nourishing of jazz as an important musical form for generations to come.

Program Overview

THE NATIONAL ENDOWMENT for the Arts recognizes the importance of jazz as one of the great American art forms of the 20th century. As part of its efforts to honor those distinguished artists whose excellence, impact, and significant contributions in jazz have helped keep this important tradition and art form alive, the Arts Endowment annually awards NEA Jazz Masters Fellowships, the highest honor that our nation bestows upon jazz musicians. Each fellowship award is \$25,000.

The NEA Jazz Masters Fellowship is a lifetime achievement award. The criteria for the fellowships are musical excellence and significance of the nominees' contributions to the art of jazz. The Arts Endowment honors a wide range of styles while making the awards. There is also a special award given to a non-musician, the A.B. Spellman NEA Jazz Master Award for Jazz Advocacy, which is awarded to an individual who has made major contributions to the appreciation, knowledge, and advancement of jazz.


Fellowships are awarded to living artists on the basis of nominations from the general public and the jazz community. The recipients must be citizens or permanent residents of the United States. An individual may submit only one nomination each year, and nominations are made by submitting a one-page letter detailing the reasons that the nominated artist should receive an NEA Jazz Masters Fellowship. Nominations submitted to the Arts Endowment by the deadline are reviewed by an advisory panel of jazz experts and at least one knowledgeable layperson. Panel recommendations are forwarded to the National Council on the Arts, which then makes recommendations to the Chairman of the National Endowment for the Arts. Nominations remain active for five years, being reviewed annually during this period.

Information on submitting a nomination and on the NEA Jazz Masters award is available on the NEA website: www.arts.gov.



NEA Jazz Masters Tom McIntosh (left) and George Benson at a 2009 NEA Jazz Masters event at Jazz at Lincoln Center in New York City.

Photo by Tom Pich



*Dave Lambert (left)
and NEA Jazz Masters
Annie Ross and Jon
Hendricks performing
as the group Lambert,
Hendricks & Ross.*

Photo by Lee Tanner

2010 FELLOWS

Muhal Richard Abrams

Kenny Barron

Bill Holman

Bobby Hutcherson

Yusef Lateef

Annie Ross

Cedar Walton

George Avakian

NOTES:

Names in **bold** in biographies denote NEA Jazz Masters awardees.

All recordings listed in Selected Discography are under the artist's name unless otherwise noted.

Years listed under recordings in Selected Discography denote the years the recordings were made.





Photo by Michael Wilderman

2010

MUHAL RICHARD ABRAMS

PIANIST COMPOSER EDUCATOR

BORN September 19, 1930 in Chicago, IL

SELECTED DISCOGRAPHY

Levels and Degrees of Light
DELMARK, 1967

Spiral Live at Montreux 1978
NOVUS, 1978

Rejoicing with the Light
BLACK SAINT, 1983

UMO JAZZ ORCHESTRA,
Plays the Music of
Muhai Richard Abrams
SLAM, 1988

Streaming
PI, 2005

MUHAL RICHARD Abrams—pianist, composer, administrator, and educator—is predominately a self-taught musician. He is highly respected by critics and musical peers as both a pianist and composer in a variety of musical styles, including jazz, extended forms of improvisation, and classical music.

In the 1950s, Abrams wrote arrangements for pianist King Fleming's Jazz Orchestra. From 1957-59, he played hard bop in Walter Perkins' group MJT + 3 (Modern Jazz Two Plus Three) and accompanied leading jazz performers during their visits to Chicago, including Kenny Durham, Art Farmer, Hank Mobley, Ray Nance, Max Roach, and Sonny Stitt. In 1961, Abrams began his foray into extended forms of composition and improvisation in his Experimental Band, which included musicians such as saxophonists Roscoe Mitchell and Joseph Jarman.

Abrams is a co-founder of the Association for the Advancement of Creative Musicians (AACM) in 1965, founder of the AACM School of Music, and currently president of the AACM New York Chapter. AACM, which has played a crucial role in the development of original approaches to extended forms of composition and improvisation, has produced such distinguished members as Anthony Braxton, Kalaparush Ahra Difda, Leroy Jenkins, Steve McCall, Amina Claudine Myers, Wadada Leo Smith, Henry Threadgill, and members of the Art Ensemble of Chicago.

Abrams first traveled to Europe in 1973 while still residing in Chicago. After relocating to New York in 1977, he traveled extensively to Europe and Japan, gradually acquiring a greater international reputation. In 1990 he became the first recipient of the prestigious Danish JAZZPAR Award, and almost a decade later Chicago Mayor Richard M. Daley issued a proclamation declaring April 11, 1999, to be Muhai Richard Abrams Day. In 2008, he was chosen by United States Artists to be a Prudential Fellow in the field of music.

Abrams' compositional prowess is evident even beyond jazz. His *Tranversion Op. 6* was performed by the Detroit Symphony Orchestra and his *String Quartet No. 2* was performed by renowned chamber ensemble Kronos Quartet.

During the last 30 years, Abrams has taught jazz composition and improvisational classes at Columbia University, Syracuse University, Stanford University, Mills College, University of California in San Diego, the New England Conservatory in Boston, the BMI Composers Workshop in New York City. He also taught internationally at the Sibelius Academy in Helsinki, Finland; the Banff Center in Banff, Canada; and at workshops at the Sant'Anna Arresi Jazz Festival in Sardegna, Italy.

Abrams' current activities include composing for various types of instrumental combinations, performing solo piano concerts, and touring throughout the world with various ensembles.

2010

KENNY BARRON

PIANIST COMPOSER EDUCATOR

BORN Born June 9, 1943 in Philadelphia, PA

SELECTED DISCOGRAPHY

Peruvian Blue
32 JAZZ, 1974

SPHERE, *Four in One*
ELEKTRA, 1982

Wanton Spirit
VERVE, 1994

Canta Brasil
SUNNYSIDE, 2002

The Traveler
SUNNYSIDE, 2007

Photo by Lee Tanner

WITH MORE THAN 40 albums to his name, and scores more that he has appeared on, Kenny Barron's imprint on jazz is large. The pianist has been recognized the world over as a master of performance and composition.

Barron started playing professionally in Philadelphia as a teenager with Mel Melvin's orchestra, which also featured Barron's brother Bill on tenor saxophone. At age 19, Barron moved to New York City and was hired by James Moody after the tenor saxophonist heard him play at the Five Spot. In 1962, he joined Dizzy Gillespie's band, an association that developed his appreciation for Latin and Caribbean rhythms. After five years with Gillespie, Barron began to perform with Freddie Hubbard, Milt Jackson, Buddy Rich, and Stanley Turrentine. In 1971, he joined Yusef Lateef's band, an experience that Barron acknowledges as having been a key influence on his improvisational skills. Three years later, Barron recorded *Sunset to Dawn*, his first album as a leader.

Throughout the 1980s, Barron collaborated with the great tenor saxophonist Stan Getz, touring with his quartet and recording several albums, one of which was nominated for a Grammy Award (*People Time*). In 1982, he co-founded the quartet Sphere, which was dedicated to Thelonious Monk's music and inspiration. Sphere

comprised Barron, Buster Williams, and Monk band alumni Ben Riley and Charlie Rouse. After Rouse's passing in 1988, the band took a hiatus before reuniting in 1998 (with alto saxophonist Gary Bartz replacing Rouse) and releasing a recording for Verve Records.

Barron's own recordings have earned him nine Grammy nominations, among them *Spirit Song*, *Sambao*, *Night and the City* (a duet recording with Charlie Haden), and *Wanton Spirit* (a trio recording with Roy Haynes and Haden). He has won numerous jazz critics and readers' polls from *DownBeat*, *JazzTimes*, and *Jazziz* magazines; and is a six time recipient of the Jazz Journalists Association's "Best Pianist" honors.

As a composer, Barron's works have been featured in film and documentaries, and he most recently scored the film *Another Harvest Moon*. In 2009 he was named a Living Legacy by the Mid Atlantic Arts Foundation and was inducted into the American Jazz Hall of Fame in 2005.

As a long-standing professor of music at Rutgers University (1974-2000), Barron mentored many of today's established jazz talents, including David Sanchez, Terence Blanchard, and Regina Bell. He continues to tour internationally solo and with his trio.

2010

BILL HOLMAN

COMPOSER ARRANGER SAXOPHONIST

BORN May 21, 1927 in Olive, CA

SELECTED DISCOGRAPHY

The Fabulous Bill Holman
CORAL, 1954-57

Bill Holman's Great Big Band
CAPITOL, 1960

The Bill Holman Band
JVC, 1987

Brilliant Corners: The Music
of Thelonious Monk
JVC, 1997

Hommage
JAZZED MEDIA, 2005-06

BILL HOLMAN'S unique and complex arrangements have long been appreciated by musicians and critics alike, although he is best known on the West Coast.

He took up clarinet in junior high school and tenor saxophone in high school, by which time he was leading his own band. After serving in the U.S. Navy and studying engineering, Holman decided in the late 1940s that he wanted to write big band music and enrolled at the Westlake College of Music in Los Angeles. He also studied composition privately with Russ Garcia and saxophone with Lloyd Reese.

By 1949, Holman's career was well underway. After writing for Charlie Barnet, in 1952 he began his association with Stan Kenton, for whom he would compose (and perform) for many years to come. During the 1950s, he also was active in the West Coast jazz movement, playing in small bands led by Shorty Rogers and Shelly Manne and co-leading a quintet with Mel Lewis. During the following decade, Holman expanded his writing efforts, working for bands led by jazz greats such as **Louie Bellson**, **Count Basie**, **Bob Brookmeyer**, **Woody Herman**, **Buddy Rich**, **Gerry Mulligan**, **Doc Severinsen**, and others. In addition, he wrote for high-profile vocalists such as **Natalie Cole** (including her Grammy Award-winning album *Unforgettable*), **Tony Bennett**, **Carmen MacRae**, **Anita O'Day**, **Mel Torme**, and **Sarah Vaughan**.

In 1975, Holman launched the Bill Holman Band but recording was elusive; the recording of *The Bill Holman Band* in 1987 was his first release as a leader in 27 years. Since 1980, Holman increasingly has become more active in Europe, including writing, conducting, and performing extended works for the WDR Symphony Orchestra in Cologne, Germany, and the Metropole Orchestra in the Netherlands.

To date, Holman has received 14 Grammy nominations and won three Grammy Awards: Best Instrumental Arrangement of "Take the 'A' Train" for Doc Severinsen and the Tonight Show Orchestra (1987); Best Instrumental Composition for "A View from the Side" for the Bill Holman Band (1995); and Best Instrumental Arrangement of "Straight, No Chaser" for the Bill Holman Band (1997). He was voted "Best Arranger" in the *JazzTimes* Readers' Poll four times; and received the "Arranger of the Year" award three times in *DownBeat* magazine's Readers' Poll and Critics' Poll.

In 2000, the Bill Holman Collection of scores and memorabilia became part of the Smithsonian Institution's permanent collection in Washington, DC. In 2006, he was inducted into the Rutgers Jazz Hall of Fame, and in 2008, he was doubly honored: a Golden Score Award from the American Society of Music Arrangers and Composers and a place in the American Society of Composers, Authors and Publishers Jazz Wall of Fame.

Photo by Ray Avery/CTS IMAGES



Photo by Francis Wolff © Mosaic Images

2010

BOBBY HUTCHERSON

VIBRAPHONIST MARIMBA PLAYER COMPOSER

BORN January 27, 1941 in Los Angeles, CA

SELECTED DISCOGRAPHY

ERIC DOLPHY,
Out to Lunch
BLUE NOTE, 1964

Dialogue
BLUE NOTE, 1965

Solo/Quartet
CONTEMPORARY/OJC, 1981-82

Skyline
VERVE, 1998

For Sentimental Reasons
KIND OF BLUE, 2006

BOBBY HUTCHERSON'S sound and innovative style on the vibraphone helped revitalize the instrument in the 1960s, adding an adventurous new voice to the free jazz and post bop eras.

As a child, Hutcherson studied piano with his aunt, but his interest in becoming a professional musician was sparked after hearing vibraphonist **Milt Jackson** playing on a recording of the Thelonious Monk song "Bemsha Swing." Jackson's playing impressed him so much that he began working with his father (a brick mason) to save up money for a vibraphone. Studies under renowned vibraphonist Dave Pike followed, and soon Hutcherson played at local Los Angeles school dances in his friend Herbie Lewis' group.

In 1960, Hutcherson joined an ensemble co-led by Al Grey and Billy Mitchell. A year later, the group performed at New York's legendary Birdland club and the vibraphonist made his first live appearance opposite bassist Charles Mingus. Hutcherson soon relocated to New York City and signed with the Blue Note label. According to Hutcherson's own account, he made 45 records as a bandleader and appeared on more than 250 records as a sideman during his years with Blue Note—working with jazz luminaries such as **Dizzy Gillespie**, **Herbie Hancock**, **Jackie McLean**, and **McCoy Tyner**, among others. His work on Eric Dolphy's recording *Out to*

Lunch is considered one of his most masterful sideman performances, providing a vibrant texture to the piano-less quintet. In 1965, Blue Note released his astounding debut record as a bandleader, *Dialogue*. Hutcherson was accompanied on the album by some of the biggest names emerging in jazz at the time: drummer Joe Chambers, bassist Richard Davis, pianist **Andrew Hill**, trumpeter **Freddie Hubbard**, and saxophonist Sam Rivers.

In 1967, he returned to California and co-lead a quintet with saxophonist Harold Land for several years. Hutcherson eventually settled in Montara, a small coastal town south of San Francisco, where he continues to live. Hutcherson is a founding member of the SFJAZZ Collective, an all-star octet that debuted in 2004. In 2008, Hutcherson was the recipient of a lifetime achievement award from the Sedona Jazz on the Rocks festival in Arizona.

In addition to his own recordings and tours, Hutcherson also appears on other artists' records, including Tyner's *Manhattan Moods* (1993) and Hammond B-3 organist Joey DeFrancesco's *Organic Vibes* (2006). Hutcherson continues to perform at a masterful level on his instrument, playing with both his contemporaries and the new generation of jazz musicians.



Photo by Michael Wilderman

2010

YUSEF LATEEF

SAXOPHONIST FLUTIST OBOIST COMPOSER EDUCATOR

BORN October 9, 1920 in Chattanooga, TN

SELECTED DISCOGRAPHY

Eastern Sounds
PRESTIGE/OJC, 1961

Live at Pep's
IMPULSE!, 1964

The Doctor is In...and Out
ATLANTIC, 1976

The African-American Epic Suite
ACT, 1993

YUSEF LATEEF AND ADAM RUDOLPH,
In the Garden
META/YAL, 2003

A VIRTUOSO ON the traditional jazz instruments of saxophone and flute, Yusef Lateef also brings a broad spectrum of sounds to his music through his mastery of such Middle Eastern and Asian reed instruments as the bamboo flute, *shantai*, *shofar*, *argol*, *sarewa*, and *taiwan koto*. A major force on the international musical scene for more than six decades, he was one of the first to bring a world music approach to traditional jazz.

Lateef was born William Emanuel Huddleston in Chattanooga, Tennessee, and moved with his family to Detroit in 1925. In Detroit's fertile musical environment, Lateef established personal and musical relationships with such jazz legends as **Kenny Burrell**, **Donald Byrd**, **Paul Chambers**, **Tommy Flanagan**, **Milt Jackson**, **Barry Harris**, the Jones brothers (**Hank**, **Thad** and **Elvin**), and **Lucky Thompson**. By the time he was 18 years old, he was touring professionally with swing bands led by **Lucky Millinder**, **Roy Eldridge**, **Hot Lips Page**, and **Ernie Fields**, performing under the name **Bill Evans**. In 1949, he was invited to perform with the **Dizzy Gillespie** Orchestra. At that time he converted to Islam and took the name by which he is now known: Yusef Lateef.

From 1955–59 he led a quintet in Detroit that included **Ernie Farrell**, **Curtis Fuller**, **Louis Hayes**, and **Hugh Lawson**. During that

time, he began recording under his own name for Savoy Records. In 1960, he moved to New York City and joined **Charles Mingus'** band. He then performed and recorded with **Cannonball Adderley** from 1962–64. His albums as leader on **Impulse!** (1962–66) and **Atlantic** (1967–76) are considered some of his most exciting and diverse recordings.

As a composer, Lateef has compiled a body of work for soloists, small ensembles, chamber and symphony orchestras, stage bands, and choirs. His extended works have been performed by orchestras in Germany and the United States—including the **Atlanta**, **Augusta**, and **Detroit** symphony orchestras—and the **Symphony of the New World**. In 1987, he won a **Grammy Award** for his recording *Yusef Lateef's Little Symphony*, on which Lateef played all the instruments.

Lateef holds a bachelor's degree in music and a master's degree in music education from the **Manhattan School of Music**. From 1987 to 2002, he was a professor at the **University of Massachusetts** in **Amherst**, from which he was awarded a doctorate in education.

Lateef has performed extensively throughout the **United States**, **Europe**, **Japan**, and **Africa**. His touring ensembles have included master musicians such as **Kenny Barron**, **Albert "Tootie" Heath**, and **Cecil McBee**.

2010

ANNIE ROSS

VOCALIST LYRICIST

BORN July 25, 1930 in Surrey, England



SELECTED DISCOGRAPHY

LAMBERT, HENDRICKS & ROSS,
*Twisted: The Best of Lambert,
Hendricks & Ross*
RHINO, 1957-61

Sings a Song with Mulligan!
EMI, 1958

Sings a Handful of Songs
FRESH SOUND, 1963

Music is Forever
DRG, 1995

Let Me Sing
CONSOLIDATED ARTISTS
PRODUCTIONS, 2005

Photo by Lee Tanner

AS PART OF THE vocal trio Lambert, Hendricks & Ross, Annie Ross was one of the early practitioners of a singing style known as “vocalese,” which involves the setting of original lyrics to an instrumental jazz solo. She has been equally at home in the acting field, appearing in numerous films.

Ross was born in England, but raised in Los Angeles. She landed a role in the *Our Gang* film series at the age of eight, singing a musical number on the show. Returning to Europe, she began her singing career, working with musicians such as **James Moody**, **Kenny Clarke**, and **Coleman Hawkins**.

Ross returned to the United States in 1952, settling in New York City, and soon recorded *Singin’ and Swingin’* with members of the Modern Jazz Quartet. Later that year she recorded an album with vocalist King Pleasure, including the classic example of vocalese, “Twisted,” which featured her treatment of saxophonist Wardell Gray’s solo. It is perhaps her most famous song and has been recorded by Joni Mitchell, Bette Midler, and many others.

In 1953, Ross toured Europe with **Lionel Hampton**’s band, which included **Clifford Brown**, **Art Farmer**, and **Quincy Jones**. After several years in Europe, she returned to the States where she teamed

up with vocalists Dave Lambert and **Jon Hendricks** on an album of **Count Basie** solos transposed for vocals. That was the beginning of the group Lambert, Hendricks & Ross.

Between 1957 and 1962, the group recorded seven albums, including the one that put them in the spotlight: *Sing A Song Of Basie* (1957). They toured all over the world and also appear in Dave Brubeck’s musical theater piece *The Real Ambassadors* (1961). Ross left the group in 1962 and two years later she opened her own London nightclub called Annie’s Room; a compilation of her 1965 performances there was released on *Live in London* (2006).

Ross also is an accomplished actress and has appeared in a number of films, such as *Superman III* (1983), *Throw Mama from the Train* (1987), *Pump Up the Volume* (1990), and *Blue Sky* (1994). Her most notable film role was as the jazz singer Tess Trainer in Robert Altman’s *Short Cuts* (1993), in which she also sang. On stage, Ross appeared in *Cranks* (1955) in both London and New York, *The Threepenny Opera* (1972) with Vanessa Redgrave, and in the Joe Papp production of *The Pirates Of Penzance* (1982) with Tim Curry.

Ross resides in New York City where she still performs regularly.



Photo by Lee Tanner

2010

CEDAR WALTON

PIANIST COMPOSER

BORN Born January 17, 1934 in Dallas, TX

SELECTED DISCOGRAPHY

ART BLAKEY AND THE JAZZ MESSENGERS,

Mosaic

BLUE NOTE, 1961

Cedar!

PRESTIGE/OJC, 1967

EASTERN REBELLION, **Eastern Rebellion**

TIMELESS, 1975

Composer

ASTOR PLACE, 1996

Seasoned Wood

HIGH NOTE, 2008

ONE OF THE great hard bop pianists, Cedar Walton is also known for his compositions, some of which have become jazz standards, such as “Bolivia,” “Clockwise,” and “Firm Roots.”

Walton was first taught piano by his mother, and, after high school, moved to Colorado to commence studies at the University of Denver. There, during after-hours jazz club gigs, he met musicians, such as Charlie Parker, **Dizzy Gillespie**, and John Coltrane, who would sit in with Walton’s group when traveling through town.

Eventually, Walton moved to New York. In 1955, he was drafted into the U.S. Army and sent to Germany where he performed in a military jazz ensemble. Upon his return to New York City two years later, he began playing and recording with Kenny Dorham, **J. J. Johnson**, and Gigi Gryce. In 1959, he recorded with Coltrane on his seminal album *Giant Steps*, but the recordings weren’t included on the initial issue of the album; the alternate tracks were later issued on the CD version. From 1960-61, Walton worked with **Art Farmer** and **Benny Golson**’s band Jazztet.

Walton’s next significant musical association was with **Art Blakey** and the Jazz Messengers. During his years with Blakey (1961-64), Walton stepped forward as composer, contributing originals such

as “Mosaic,” “Ugetsu,” and “The Promised Land” to the group’s repertoire. Walton left the Jazz Messengers to lead rhythm sections and trios featured in various New York clubs and work as a sideman for well-known artists such as **Abbey Lincoln** (1965-66) and **Lee Morgan** (1966-68).

In 1974, Walton joined with bassist Sam Jones, drummer **Billy Higgins**, and saxophonist Clifford Jordan to form the group Eastern Rebellion, which would perform and record sporadically over the subsequent two decades. Other musicians rotated in and out of the band, including George Coleman, Bob Berg, Ralph Moore, David Williams, **Curtis Fuller**, and Alfredo “Chocolate” Armenteros. Higgins became a regular accompanist for Walton throughout the 1980s—along with other stellar musicians such as **Ron Carter**, **Bobby Hutcherson**, Harold Land, and **Buster Williams**. In addition, he continued to perform in rhythm sections for **Milt Jackson**, Frank Morgan, and **Dexter Gordon** and accompanied vocalists Ernestine Anderson and Freddy Cole. He also led the backup trio for the Trumpet Summit Band, which started as a project for the 1995 Jazz in Marciac festival in France. He continues to perform and record with his own groups all over the world.



Photo by Ian P. Clifford

2010

A.B. SPELLMAN NEA JAZZ MASTERS AWARD FOR
JAZZ ADVOCACY

GEORGE AVAKIAN

PRODUCER MANAGER CRITIC JAZZ HISTORIAN EDUCATOR

BORN March 15, 1919 in Armavir, Russia

SELECTED DISCOGRAPHY

LOUIS ARMSTRONG, *Plays W. C. Handy*
COLUMBIA, 1954

DUKE ELLINGTON, *Ellington at Newport*
COLUMBIA, 1956

MILES DAVIS AND GIL EVANS, *Miles Ahead*
COLUMBIA, 1957

BENNY GOODMAN, *In Moscow*
RCA VICTOR, 1962

SONNY ROLLINS, *Our Man in Jazz*
RCA VICTOR, 1962-63

GEORGE AVAKIAN is a record producer and industry executive known particularly for his production of jazz and popular albums at Columbia Records, including the first regular series of reissues of jazz albums. In 1948, he helped establish the 33 1/3-rpm LP as the primary format for popular music.

Avakian was born in Russia to Armenian parents, who moved the family to New York City in the early 1920s. In his teens he became enamored of jazz through radio programs such as *Let's Dance* with Benny Goodman. While a student at Yale University, Avakian convinced Decca Records to let him produce a 78-rpm record of Eddie Condon, Pee Wee Russell, and others from the 1920s jazz scene in Chicago. Entitled *Chicago Jazz*, the recordings marked the first time jazz songs were produced in an album format rather than as singles.

In 1940, he was asked by Columbia to produce the industry's first annotated reissue album series, called *Hot Jazz Classics*, which included seminal out-of-print selections from Louis Armstrong, Bessie Smith, Bix Beiderbecke, Fletcher Henderson, and Duke Ellington. He included the first-ever unreleased and alternate takes in the series. In effect, he had created the first history of jazz on records.

After service in the U.S. Army during World War II, Avakian began his 12-year tenure as a Columbia Records executive, eventually presiding over its Popular Music and International Divisions. At the same time, he was acquiring a reputation as a jazz researcher

and critic of some renown, having pieces printed in *Tempo*, *DownBeat*, *Metronome*, *Mademoiselle*, *Pic*, and the *New York Times*. Concerned about the lack of jazz education, in 1946 Avakian started a course in jazz history at the university level at New York University.

In 1948, Avakian introduced the LP record format created by Columbia engineers and produced the industry's first 100 long-playing discs of popular music and jazz. Two years later, he released the original 1938 recording of Benny Goodman's Carnegie Hall concert—one of the first jazz albums to sell more than a million copies. This inspired him to use the long-play format for something new—the live recording.

From 1959 onward, Avakian served as producer at Warner Brothers, World Pacific, RCA Victor, and Atlantic, among others. During the early 1960s, Avakian branched out, becoming the manager of Charles Lloyd and later of Keith Jarrett.

He has received a knighthood from the Knights of Malta (1984); the former Soviet Union's highest decoration (the Order of Lenin (1990)); a Lifetime Achievement Award from *DownBeat* magazine (2000); and Europe's prestigious jazz award, the *Django d'Or* (2006). In 2008, France bestowed on him the rank of *Commandeur des Arts et Lettres*, and in 2009 he received the Trustees Award from the National Association of Recording Arts and Sciences for contributions to the music industry worldwide.

*NEA Jazz
Masters Dizzy
Gillespie (left),
Benny Carter
(seated), and
Paquito D'Rivera
(partially
obscured by
Gillespie) at the
Smithsonian
Institution in
1990.*

Photo by Michael Wilderman



1982–2009



NOTES:

Names in **bold** in biographies denote NEA Jazz Masters awardees.

All recordings listed in Selected Discography are under the artist's name unless otherwise noted.

Years listed under recordings in Selected Discography denote the years the recordings were made.



Photo by Lee Tanner

2007

TOSHIKO AKIYOSHI

BANDLEADER PIANIST COMPOSER ARRANGER

BORN December 12, 1929 in Dairen, Manchuria

SELECTED DISCOGRAPHY

Long Yellow Road
RCA, 1974-75

Carnegie Hall Concert
COLUMBIA, 1991

Four Seasons of Morita Village
BMG, 1996

Hiroshima: Rising from the Abyss
TRUE LIFE, 2001

TOSHIKO AKIYOSHI AND THE SWR BAND,
Let Freedom Swing
HANSSLER 2007

OVER THE COURSE of a six-decade career, pianist, bandleader, and composer-arranger Toshiko Akiyoshi has made a unique and vital contribution to the art of big band jazz. Born in Manchuria, where she began playing the piano at age six, Akiyoshi moved back to Japan with her parents at the end of World War II. Her family, enduring the hardships of the period, could not provide her with an instrument, and so, just to touch a piano, she took her first job as a musician, playing in a dance-hall band.

She was not exposed to real jazz until a Japanese record collector introduced her to the work of **Teddy Wilson**, whose music immediately impressed her. In 1952, pianist Oscar Peterson discovered Akiyoshi while he was on a Jazz at the Philharmonic tour of Japan and recommended that producer Norman Granz record her. Thanks to this opportunity, she came to the United States in 1956 to study at the Berklee School of Music in Boston. She moved to New York in 1959, playing at Birdland, the Village Gate, the Five Spot, and the Half Note; but despite a brief attempt in the 1960s to showcase her talents as a composer and arranger for large ensembles, she did not have the opportunity to form a big band until she moved to Los Angeles in 1972 with her husband, saxophonist/flutist Lew Tabackin. The following year, the couple formed the Toshiko Akiyoshi

Jazz Orchestra featuring Lew Tabackin. In 1976, the band placed first in the *DownBeat* Critics' Poll, and Akiyoshi's album *Long Yellow Road* was named best jazz album of the year by *Stereo Review*. In the 1970s, Akiyoshi began exploring Japanese themes in her compositions and arrangements, mixing them with the strong jazz base in her music.

In 1982, the couple returned to New York, where Akiyoshi re-formed her band with New York musicians. The band enjoyed a critically successful debut at Carnegie Hall as part of the 1983 Kool Jazz Festival. Akiyoshi has recorded 22 albums to date with the orchestra. Her recording *Four Seasons of Morita Village* was awarded the 1996 *Swing Journal* Silver Award, and her big band albums have received 14 Grammy Award nominations. Akiyoshi is the first woman ever to place first in the Best Arranger and Composer category in the *DownBeat* Readers' Poll.

In 1995, the Toshiko Akiyoshi Jazz Orchestra was invited to play in China, and in 1996 Akiyoshi completed her autobiography *Life With Jazz*, which is now in its fifth printing in Japanese. Among the many honors she has received are the Shijahosho (1999, from the Emperor of Japan); the Japan Foundation Award, Order of the Rising Sun, Gold Rays with Rosetta (2004, from the Emperor of Japan); and the Asahi Award (2005, from the *Asahi Shimbun* newspaper).

2000

DAVID BAKER

TROMBONIST CELLIST COMPOSER ARRANGER EDUCATOR

BORN December 21, 1931 in Indianapolis, IN

SELECTED DISCOGRAPHY

GEORGE RUSSELL, *Stratusphunk*
ORIGINAL JAZZ CLASSICS, 1960

The Harlem Pipes
LISCIO, 1985–86, 2003

SMITHSONIAN JAZZ MASTERWORKS ORCHESTRA,
Tribute to a Generation
SMITHSONIAN FOLKWAYS, 1992–1998

Steppin' Out
LISCIO, 1998

BUSELLI/WALLARAB JAZZ ORCHESTRA,
Basically Baker
GM RECORDINGS, 2004

Photo by Ray Avery/CTS IMAGES

A TRUE JAZZ RENAISSANCE man, David Baker has been active in the jazz community as musician, composer, educator, conductor, and author. Of all the NEA Jazz Masters, he is one of the most active as a college and university educator.

Baker's music career began on the trombone in the early 1950s as he worked with local groups, as well as **Lionel Hampton**, while working on his doctorate at Indiana University. He lived in California in 1956–57, playing in the bands of Stan Kenton and Maynard Ferguson, and returned to Indiana in 1958, leading his own big band for two years. He then attended the School of Jazz in Lenox, Massachusetts, in 1959–60, joining a stellar class of musicians that included members of the **Ornette Coleman** Quartet. Shortly thereafter he worked with the **George Russell** band, playing on some of his influential early albums. In Russell's band, Baker's trombone playing displayed exceptional technique, utilizing avant-garde effects to accent the songs.

An accident to his jaw eventually forced Baker to abandon his promising career as a trombonist. He switched to the cello in 1962, concentrating on composition. As a composer he has contributed a broad range of works, from small ensemble to orchestral, often straddling the fence between jazz and chamber music. He has also worked on purely

chamber and orchestral works. By the early 1970s, he had returned to the trombone—playing on Bill Evans' 1972 album *Living Time*, with George Russell arranging—while continuing to play the cello as well. Although a strong player on both instruments, he is most renowned for his compositions.

Baker became a distinguished professor of music at Indiana University and chairman of the Jazz Department in 1966. He has published in numerous scholarly journals and has written several musical treatises as well as having more than 2,000 compositions, 500 commissions, 65 recordings, and 70 books on jazz and African-American music to his credit. Since 1991, Baker has been the artistic and musical director of the acclaimed Smithsonian Jazz Masterworks Orchestra.

He has received numerous awards and citations, including being nominated for a Pulitzer Prize in 1973 for his composition *Levels*, a concerto for bass, jazz band, woodwinds, and strings; and receiving an Emmy Award for his musical score of the PBS documentary *For Gold and Glory*. He has served as a member of the NEA's National Council on the Arts, was founding president of the National Jazz Service Organization, and is former president of the International Association for Jazz Education.



Photo by Lee Tanner

1991

DANNY BARKER

GUITARIST BANJOIST VOCALIST COMPOSER EDUCATOR

BORN January 13, 1909 in New Orleans, LA
DIED March 13, 1994

SELECTED DISCOGRAPHY

BLUE LU BARKER, 1938-39
CLASSICS, 1938-39

BLUE LU BARKER, 1946-49
CLASSICS, 1946-49

Save the Bones
ORLEANS, 1988

BLUE LU BARKER, Live at
New Orleans Jazz Festival
ORLEANS, 1989

DIRTY DOZEN BRASS BAND, Jelly
COLUMBIA, 1993

UPHOLDER OF THE New Orleans tradition of jazz and blues, this master guitar and banjo player was as well known for his humor and storytelling as for his playing. Many of the younger New Orleans musicians also credit him with providing invaluable information, instruction, and mentoring.

He started his musical training on the clarinet, instructed by the great Barney Bigard, and moved on to the drums, taught by his uncle, Paul Barbarin. These instances of musical guidance and instruction available in New Orleans would inspire him to carry on the tradition of mentoring younger musicians. He later took up the ukulele and the banjo, and began finding work with jazz and blues artists such as the Boozan Kings and Little Brother Montgomery. In 1930 he moved to New York, where he met his wife, vocalist Blue Lu Barker, with whom he frequently recorded. He also wrote many of the songs she performed, such as "Don't You Feel My Leg." By then he had switched from banjo to guitar and found work with Sidney Bechet, James P. Johnson, Albert Nicholas, Fess Williams, and Henry "Red" Allen. He spent the rest of the 1930s working with the big bands of Lucky Millinder, Benny Carter, and Cab Calloway, with whom he stayed for seven years.

In the late 1940s he traveled as a freelance musician, making recordings in Los Angeles and New Orleans. In 1947, Barker appeared on the *This Is Jazz* radio series, and began playing banjo again. He returned to New York in 1949, working with trombonists Wilbur De Paris and Conrad Janis, and accompanied his wife on gigs. In the early 1960s, he led his own band at Jimmy Ryan's on 52nd Street, then returned to the Crescent City in 1965. Barker continued playing up to the end of his life, even appearing on the Dirty Dozen Brass Band's 1993 recording, *Jelly*. A number of his compositions have been widely interpreted, such as "Save the Bones for Henry Jones."

Just as important as his performing career were his educational activities. When he returned home to New Orleans in 1965, he worked for 10 years as an assistant curator for the New Orleans Jazz Museum, helping to continue interest in the culture and tradition of the music. He also mentored young musicians through his leadership of the Fairview Baptist Church Brass Band. Barker was a writer as well, co-authoring with Jack Buerkle a study on New Orleans music, *Bourbon Street Black*, and writing his memoirs, *A Life in Jazz*.



Photo by Lee Tanner

2006

RAY BARRETTO

PERCUSSIONIST BANDLEADER

BORN April 29, 1929 in Brooklyn, NY
DIED February 17, 2006

SELECTED DISCOGRAPHY

Charanga Moderna
TICO, 1962

Hard Hands
FANIA, 1968

Rican/Struction
FANIA, 1979

Ancestral Messages
CONCORD PICANTE, 1992

*Homage to Art Blakey and
the Jazz Messengers*
SUNNYSIDE, 2002

THE MOST WIDELY recorded conguero in jazz, Ray Barretto grew up listening to the music of Puerto Rico and the swing bands of Duke Ellington, Count Basie, and Benny Goodman. Barretto credited Dizzy Gillespie's recording of "Manteca," featuring conguero Chano Pozo, with his decision to become a professional musician.

He first sat in on jam sessions at the Orlando, a G.I. jazz club in Munich. In 1949, after military service, he returned to Harlem and taught himself to play the drums, getting his first regular job with Eddie Bonnemere's Latin Jazz Combo. Barretto then played for four years with Cuban bandleader/pianist José Curbelo. In 1957, he replaced Mongo Santamaria in Tito Puente's band, with which he recorded his first album, *Dance Mania*. After four years with Puente, he was one of the most sought-after percussionists in New York, attending jam sessions with artists including Max Roach and Art Blakey and recording with Sonny Stitt, Lou Donaldson, Red Garland, Gene Ammons, Eddie "Lockjaw" Davis, Cannonball Adderley, Freddie Hubbard, Cal Tjader, and Dizzy Gillespie. Barretto was so much in demand that in 1960 he was

a house musician for the Prestige, Blue Note, and Riverside record labels.

Barretto's first job as a bandleader came in 1961, when Riverside producer Orrin Keepnews asked him to form a charanga for a recording, *Pachanga With Barretto*. His next album, *Charanga Moderna*, featured "El Watusi," which became the first Latin number to penetrate Billboard's Top-20 chart. In 1963, "El Watusi" went gold. In 1975 and 1976, Barretto earned back-to-back Grammy nominations for his albums *Barretto* (with the prize-winning hit "Guarere") and *Barretto Live...Tomorrow*. His 1979 album for Fania, *Rican/Struction*, considered a classic of salsa, was named Best Album (1980) by *Latin N.Y.* magazine, and Barretto was named Conga Player of the Year. He won a Grammy Award in 1990 for the song "Ritmo en el Corazon" with Celia Cruz.

Barretto was inducted into the International Latin Music Hall of Fame in 1999. He was voted Jazz Percussionist of 2004 by the Jazz Journalists Association and won the *DownBeat* critics poll for percussion in 2005. His recording *Time Was, Time Is* was nominated for a 2005 Grammy Award.

1983

COUNT BASIE

BANDLEADER PIANIST ORGANIST COMPOSER ARRANGER

BORN August 21, 1904 in Red Bank, NJ
DIED April 26, 1984

SELECTED DISCOGRAPHY

The Original American
Decca Recordings
MCA, 1937-39

April in Paris
VERVE, 1956

The Complete Atomic Basie
ROULETTE, 1957

Count Basie and the Kansas City 7
IMPULSE!, 1962

The Basie Big Band
PABLO, 1975

Herschel Evans on saxophones; Buck Clayton and Sweets Edison on trumpets; and Benny Morton and Dicky Wells on trombones. With a swinging rhythm section and top-notch soloists in the horn section, Basie's band became one of the most popular between 1937-49, scoring such swing hits as "One O'Clock Jump" and "Jumpin' at the Woodside." Lester Young's tenor saxophone playing during this period, in particular on such recordings as "Lester Leaps In" and "Taxi War Dance," influenced jazz musicians for years to come. In addition, Basie's use of great singers such as Helen Humes and Jimmy Rushing enhanced his band's sound and popularity.

Economics forced Basie to pare down to a septet in 1950. By 1952 he had returned to his big band sound, organizing what became euphemistically known as his "New Testament" band, which began a residency at Birdland in New York. The new band retained the same high standards of musicianship as the earlier version, with such standouts as Frank Foster, Frank Wess, Eddie "Lockjaw" Smith, Thad Jones, and Joe Williams. Foster's composition "Shiny Stockings" and Williams' rendition of "Every Day" brought Basie a couple of much-needed hits in the mid-1950s. In addition to achieving success with his own singers, he also enjoyed acclaim for records backing such stars as Frank Sinatra, Sammy Davis, Jr., and Tony Bennett. Basie continued to perform and record until his death in 1984.

Photo by Lee Tanner

THOUGH A PIANIST and occasional organist, William "Count" Basie's fame stems mainly from his history as one of the great bandleaders. Basie's arrangements made good use of soloists, allowing musicians such as Lester Young, **Buck Clayton**, **Sweets Edison**, and **Frank Foster** to create some of their best work. Although his strength was as a bandleader, Basie's sparse piano style often delighted audiences with its swinging simplicity.

Basie's first teacher was his mother, who taught him piano. Later, the informal organ lessons from his mentor Fats Waller helped him find work in a theater accompanying silent films. In 1927, Basie found himself in Kansas City, playing with two of the most famous bands in the city: Walter Page's Blue Devils and the Bennie Moten band. In 1935, Basie started his own Kansas City band, engaging the core of the Moten band. They performed nightly radio broadcasts, which caught the attention of music producer John Hammond. In 1936, Hammond brought the Basie band to New York, where it opened at the Roseland Ballroom. By the next year, the band was a fixture on 52nd Street, in residence at the Famous Door.

During this time the key to Basie's band was what became known as the "All-American Rhythm Section"—Freddie Green on guitar, Walter Page on bass, and **Jo Jones** on drums. The horns were also quite potent, including Lester Young, Earl Warren, and



Photo by Lee Tanner

1994

LOUIE BELLSON

DRUMMER COMPOSER ARRANGER BANDLEADER EDUCATOR

BORN July 6, 1924 in Rock Falls, IL
DIED February 14, 2009

SELECTED DISCOGRAPHY

Live in Stereo at the
Flamingo Hotel, Vol. 1
JAZZ HOUR, 1959

Dynamite!
CONCORD, 1979

East Side Suite
MUSICMASTERS, 1987

Live from New York
TELARC, 1993

The Sacred Music of Louie Bellson
PERCUSSION POWER, 2005

REFERRED TO BY DUKE Ellington as “not only the world’s greatest drummer...[but also] the world’s greatest musician,” Louie Bellson had expressed himself on drums since age three. At 15, he pioneered the double bass drum set-up, and two years later he triumphed over 40,000 drummers to win the Gene Krupa drumming contest.

Bellson performed on more than 200 albums as one of the most sought-after big band drummers, working with such greats as Duke Ellington (who recorded many of Bellson’s compositions), **Count Basie**, Benny Goodman, Tommy Dorsey, Harry James, Woody Herman, Oscar Peterson, **Dizzy Gillespie**, Louie Armstrong, and **Lionel Hampton**. He toured with Norman Granz’s all-star Jazz at the Philharmonic, and worked with many vocalists, including **Ella Fitzgerald**, **Sarah Vaughan**, **Tony Bennett**, **Joe Williams**, and his late wife, Pearl Bailey, for whom he served as musical director. He also appeared in several films in the 1940s, including *The Power Girl*, *The Gang’s All Here*, and *A Song is Born*.

A prolific composer, Bellson had more than 1,000 compositions and arrangements to his name, embracing jazz, swing, orchestral suites, symphonic works, and ballets. As an author, he published more than

a dozen books on drums and percussion, and was a six-time Grammy Award nominee. In 1998, he was hailed—along with **Roy Haynes**, **Elvin Jones**, and **Max Roach**—as one of four “Living Legends of Music” when he received the American Drummers Achievement Award from the Zildjian Company.

Bellson also was a highly sought-after educator, giving music and drum workshops and clinics, teaching not only his dynamic drumming technique but also jazz heritage. He was awarded four honorary doctoral degrees from Northern Illinois University, Denison University, Augustana College, and DePaul University.

In 2003, a historical landmark was dedicated at his birthplace in Rock Falls, Illinois, inaugurating an annual three-day celebration there in his honor. His 2005 recording, *The Sacred Music of Louie Bellson*, showcased his prowess for blending orchestral music, choir, and big band. In 2007, Bellson was one of 36 musicians receiving the Living Jazz Legend Award from the Kennedy Center and one of three honored as ASCAP Jazz Living Legends by the American Society of Composers, Authors and Publishers.



Photo by Ray Avery/CTS IMAGES

2006

TONY BENNETT

VOCALIST

BORN August 3, 1926 in Queens, NY

SELECTED DISCOGRAPHY

The Beat of My Heart
COLUMBIA, 1957

*In Person with Count Basie
and His Orchestra*
COLUMBIA, 1958

The Tony Bennett Bill Evans Album
COLUMBIA, 1975

On Holiday: A Tribute to Billie Holiday
COLUMBIA, 1996

*Playin' with my Friends:
Bennett Sings the Blues*
COLUMBIA, 2001

CALLED “THE BEST singer in the business” by Frank Sinatra, Tony Bennett was born as Anthony Dominick Benedetto in 1926 in the Astoria section of Queens, New York. By age 10, he had attracted such notice that he was tapped to sing at the opening ceremony for the Triborough Bridge. He attended the High School of Industrial Arts, worked as a singing waiter, and then performed with military bands during his Army service in World War II.

After the war, he continued his vocal studies formally at the American Theatre Wing school and informally in the 52nd Street jazz clubs. His break came in 1949, when Bob Hope saw him working in a Greenwich Village club with Pearl Bailey, invited him to join his show at the Paramount, and changed his stage name to Tony Bennett.

Bennett’s recording career began in 1950, when he signed with the Columbia label, with the number one hit “Because of You,” followed by his cover of Hank Williams’ “Cold, Cold Heart.” With a string of hits to his credit, Bennett was able to exert greater artistic influence over his recordings, allowing him to express his interest in jazz, notably *The Beat of My Heart*, on which he was accompanied primarily with jazz percussionists, and his work with **Count Basie**, *In Person with Count Basie and His Orchestra*.

In 1962, Bennett recorded “I Left My Heart in San Francisco,” the song that would become his signature, and for which he won Grammy Awards for Record of the Year and Best Solo Male Vocal Performance. Over the next years, while putting out singles and albums that were consistently among the most popular in the country, he continued to infuse his singing with the spontaneity of jazz and to record and tour with bands composed almost exclusively of jazz musicians.

In the 1970s, Bennett formed his own record company and made albums including two duet recordings with pianist Bill Evans. His 1992 release, *Perfectly Frank*, a tribute to Frank Sinatra, and 1993 *Steppin’ Out*, a tribute to Fred Astaire, went gold and won him back-to-back Grammy Awards. Bennett received Grammy’s highest award, Album of the Year, in 1994 for his live recording, *MTV Unplugged*, and was honored with the academy’s Lifetime Achievement Award in 2001. Also in 2001, he founded the Frank Sinatra School of the Arts (named for his friend) in Queens, a public school dedicated to teaching the performing arts.

2009

GEORGE BENSON

GUITARIST VOCALIST

BORN March 22, 1943 in Pittsburgh, PA

SELECTED DISCOGRAPHY

The New Boss Guitar
of George Benson
PRESTIGE/OJC, 1964

The Other Side of Abbey Road
A&M, 1969

Weekend in L.A.
WARNER BROTHERS, 1977

Tenderly
WARNER BROTHERS, 1989

Absolute Benson
GRP, 1999

Photo by Lee Tanner

APPRECIATED AS BOTH a musician and performer, George Benson plays the dual role of expert improviser and vibrant entertainer. Rounding out his singular approach with a strong sense of swing, he is considered one of the greatest guitarists in jazz.

Benson began his career as a guitarist working the corner pubs of his native Pittsburgh. Legendary jazz guitarist Wes Montgomery came across Benson early on, complimenting him and urging him to continue his already impressive work. In the early 1960s, Benson apprenticed with organist Brother Jack McDuff; he found the organist's gritty swing a fertile ground for the sly, confident, and adventurous guitar lines that earned him an early reputation as a master.

By the time legendary talent scout John Hammond signed Benson to Columbia, the guitarist's name was becoming known throughout the industry. In the late 1960s he sat in on Miles Davis' *Miles in the Sky* sessions, and also put a personal spin on the tunes from the Beatles' *Abbey Road*. Joining the CTI label in 1970, Benson was united with many of jazz's finest instrumentalists—including Stanley Turrentine, Ron Carter, and Freddie Hubbard—and released classic albums, such as *Beyond the Blue Horizon*.

Despite his success, Benson's desire to combine his singing and guitar playing was blocked until he worked with music producer Tommy LiPuma. The result was *Breezin'*, the first jazz record to attain platinum sales. The 1976 blockbuster, his first in a long association with Warner Brothers Records, brought Benson to the attention of the general public with such hits as his soulful rendition of Leon Russell's "This Masquerade," which featured the guitarist scatting along with his solo break. He followed up with many pop hits, including a sultry version of "On Broadway" and the irresistible "Give Me the Night" (produced by Quincy Jones).

In the mid-1990s Benson followed LiPuma to the GRP label where they released three well-received albums highlighting Benson's vocal and guitar prowess. In 2006, Benson and vocalist/songwriter Al Jarreau released *Givin' It Up* with Benson's current label, Concord Music Group.

Benson has won ten Grammy Awards, thrilling many crowds around the world with his performances, including recent appearances at Malaysia's 50th Merdeka celebration and the Mawazine Festival in Morocco.



Photo by Lee Tanner

1988

ART BLAKEY

DRUMMER BANDLEADER

BORN October 11, 1919 in Pittsburgh, PA
DIED October 16, 1990

SELECTED DISCOGRAPHY

A Night at Birdland, Vols. 1-2
BLUE NOTE, 1954

*Art Blakey's Jazz Messengers
with Thelonious Monk*
ATLANTIC, 1957

Moanin'
BLUE NOTE, 1958

Buhaina's Delight
BLUE NOTE, 1961

Keystone 3
CONCORD, 1982

ART BLAKEY'S JAZZ Messengers not only supplied consistently exciting and innovative music for nearly 40 years, but also provided the experience and mentoring for young musicians to learn their trade. Though self-taught, Blakey was already leading his own dance band by age 14. Blakey's first noted sideman job came in 1942 with Mary Lou Williams, whom he joined for a club engagement at Kelly's Stables in New York. The following year he joined the Fletcher Henderson Orchestra, where he stayed until joining Billy Eckstine's modern jazz big band in 1944. A subsequent trip to Africa, ostensibly to immerse himself in Islam, revealed to him that jazz was truly an American music, which he preached from the bandstand thereafter. He adopted the Muslim name of Abdullah Ibn Buhaina, but continued to record under Art Blakey.

In the early 1950s, he worked with such greats as Miles Davis, Charlie Parker, Horace Silver, and Clifford Brown. The latter two became members of the Jazz Messengers, which was originally a cooperative unit. Brown, then Silver, left to form their own bands and Blakey became the leader of the Jazz Messengers. The Messengers went on to play in a style that critics called hard bop, a logical progression on the bebop style that was more hard-driving and blues-oriented.

The Messengers made a concerted effort at rekindling the black audience for jazz that had begun to erode when the ballroom era of jazz declined.

Blakey powered his bands with a distinctive, take-no-prisoners style of drumming that recalled the thunderous and communicative drum traditions of Africa. Though his drumming became among the most easily recognized sounds in jazz, Blakey always played for the band, prodding on his immensely talented colleagues' solos.

From the first Jazz Messengers band he formed, Blakey has welcomed generations of exceptional young musicians who have evolved into prominent bandleaders and contributors themselves. That list, reading like a Who's Who of jazz, includes Donald Byrd, Curtis Fuller, Johnny Griffin, Lee Morgan, Benny Golson, Wayne Shorter, Freddie Hubbard, Keith Jarrett, Woody Shaw, Joanne Brackeen, Bobby Watson, James Williams, and three of the Marsalis brothers (Wynton, Branford, and Delfeayo). His mentoring of these musicians, helping them to hone their skills and preparing them to lead their own bands, has helped keep the jazz tradition alive and thriving. For the remainder of his career, Blakey continued to take the Jazz Messengers message across the globe.



Photo by Lee Tanner

2006

BOB BROOKMEYER

TROMBONIST PIANIST COMPOSER ARRANGER EDUCATOR

BORN December 19, 1929 in Kansas City, MO

SELECTED DISCOGRAPHY

GERRY MULLIGAN QUARTET,
At Storyville
PACIFIC JAZZ, 1956

The Blues Hot and Cold
VERVE, 1960

Back Again
SONET, 1978

Paris Suite
CHALLENGE, 1993

Get Well Soon
CHALLENGE, 2002

AN INNOVATIVE composer and gifted arranger for both small and large ensembles, as well as an outstanding performer on valve trombone and piano, Bob Brookmeyer has been making music for more than 50 years. A professional performer with dance bands since the age of 14, he studied composition for three years at the Kansas City Conservatory of Music, where he won the Carl Busch Prize for Choral Composition. In the early 1950s, he traveled to New York as a pianist with Tex Benecke and Mel Lewis and stayed on to freelance with artists including Pee Wee Russell, Ben Webster, and Coleman Hawkins.

After a period with Claude Thornhill, Brookmeyer joined Stan Getz in late 1952, an association that took him to California, where Gerry Mulligan asked him to join his quartet. Brookmeyer gained renown as a member of that group (1954-57) and as a member of the experimental Jimmy Giuffre 3 (1957-58), comprising Giuffre's reeds, **Jim Hall's** guitar, and Brookmeyer's valve trombone. His long association with Mulligan included work with the Concert Jazz Band, which Brookmeyer helped to form and maintain, and for which he wrote arrangements.

In 1961, Brookmeyer and **Clark Terry** formed their legendary quintet, which lasted until 1968. Brookmeyer was also busy during this time as lead trombonist and arranger-composer for The Thad

Jones-Mel Lewis Orchestra, formed in 1965. After a decade spent in California as a studio musician, Brookmeyer returned to New York in 1978 to play with Stan Getz and Jim Hall, form his own quartet, and then in 1979 rejoined the Mel Lewis Orchestra, becoming its musical director after the departure of Thad Jones.

From 1981 to 1991, Brookmeyer was busy as a composer and performer in Europe, working in both classical and jazz idioms. He began teaching at the Manhattan School of Music in 1985 and directed the BMI Composers Workshop from 1989 to 1991. He has served as musical director of the Schleswig-Holstein Musik Festival Big Band/New Art Orchestra, the Stanley Knowles Distinguished Visiting Professor at Brandon University in Manitoba, and director of the New England Conservatory's Jazz Composers' Workshop Orchestra. A composer whose work has been widely published, studied, and performed, Brookmeyer has received grants in composition from the National Endowment for the Arts and nominations from the National Association of Recording Arts and Sciences for composing and performing, and he was commissioned by the 12 Cellists of the Berlin Philharmonic to write a piece for an EMI disc featuring trumpet player Till Broenner. A concert-length piece for the New Art Orchestra, *Spirit Music*, was released in 2007.

1987

CLEO BROWN

PIANIST VOCALIST

BORN December 8, 1909 in Meridian, MS
DIED April 15, 1995

SELECTED DISCOGRAPHY

VARIOUS ARTISTS,
Boogie Woogie Stomp
ASV/LIVING ERA, 1930s-40s

The Legendary Cleo Brown
PRESIDENT, 1930s

Here Comes Cleo
HEP, 1935-36

1935-1951
CLASSICS, 1935-51

Living in the Afterglow
AUDIOPHILE, 1987

CLEO BROWN bears the distinction of being the first woman instrumentalist honored with the NEA Jazz Masters Fellowship. Her family moved to Chicago in 1919 and four years later, at age 14, she started working professionally with a vaudeville show. Her brother Everett, who worked with “Pine Top” Smith, taught her the boogie woogie piano style that became her trademark.

Brown performed in the Chicago area during the late 1920s. In 1935, she replaced Fats Waller on his New York radio series on WABC, and soon began recording. Her version of “Pine Top’s Boogie Woogie” was influential on pianists that came after her, and she is credited with being an early influence on **Dave Brubeck**, who played during the intermissions of her shows, and **Marian McPartland**, among others. Through the 1950s she worked frequently at that city’s Three Deuces club, establishing a reputation as a two-fisted, driving

pianist. Brown began to gain international renown for her work, and she continued to perform regularly in New York, Hollywood, Las Vegas, Los Angeles, and San Francisco until 1953, making records for Capitol Records and performing with the Decca All-Stars, among others.

Brown then dropped out of the music business completely and took up full-time nursing. After retiring from nursing in 1973, she returned to music, spending her latter years as a church musician in her Seventh Day Adventist Church in Denver, Colorado. In 1987, Marian McPartland sought out Brown as a guest on her long-running radio series, *Piano Jazz*. A recording of the program was released as *Living in the Afterglow*, Brown’s last recording. Although all the numbers are gospel songs (many are originals by Brown), they are played in the same rollicking style as her 1930s recordings.

Photo courtesy of Ray Avery Photo Archives/CTS IMAGES

1995

RAY BROWN

BASSIST EDUCATOR

BORN October 13, 1926 in Pittsburgh, PA
DIED July 2, 2002

SELECTED DISCOGRAPHY

OSCAR PETERSON, *The Ultimate*
Oscar Peterson
VERVE, 1956-64

Much in Common
VERVE, 1962-65

Summer Wind: Live at the Lo
CONCORD, 1988

Some of My Best Friends Are....
The Sax Players
TELARC, 1995

RAY BROWN WITH JOHN CLAYTON
AND CHRISTIAN MCBRIDE, *Super*
Bass 2, TELARC, 2001

Photo by Lee Tanner

RAY BROWN'S dexterity and rich sound on the bass made him one of the most popular and prolific musicians in jazz for more than 50 years. *The Penguin Guide to Jazz on CD* notes that Brown is the most cited musician in the first edition of the guide, both for his own small ensemble work and as a sideman, testifying to his productivity.

Brown studied the piano from age eight and began playing the bass at 17, performing his first professional job at a Pittsburgh club in 1943. His first significant tour was with bandleader Snookum Russell in 1944, whereupon he moved to New York the following year. By 1946 he was working in **Dizzy Gillespie's** band, and in 1948 he formed a trio with **Hank Jones** and **Charlie Smith**. In 1948, he married **Ella Fitzgerald** and became musical director on her own tours and her Jazz at the Philharmonic tours until their breakup in 1952. In 1951, he began a stint with the Oscar Peterson Trio that lasted until 1966. It was in Peterson's group that Brown's prowess on the bass began getting attention, anchoring the trio's sound in both the piano-guitar and piano-drums configurations.

In the mid-1960s, Brown co-led a quintet with vibist **Milt Jackson**,

with whom he had worked in the 1940s as part of **Dizzy Gillespie's** rhythm section and later as a member of the **Milt Jackson Quartet**, the precursor to the **Modern Jazz Quartet**. In the late 1970s to early 1980s, Brown formed his first full-time trio, which was to become his favored touring and performance unit over the next couple of decades, and utilized a variety of up-and-coming musicians in his bands, including pianists **Gene Harris**, **Monty Alexander**, **Benny Green**, and **Geoff Keezer** and drummers **Jeff Hamilton**, **Lewis Nash**, **Gregory Hutchinson**, and **Kariem Riggins**.

Brown was also involved in jazz education, including authoring the *Ray Brown Bass Book 1*, an instructional volume. He served as mentor to numerous young musicians, including those who have passed through his groups and special guests he invited to play on a series of 1990s recordings for the Telarc label titled *Some of My Best Friends are....* These have included pianists, saxophonists, trumpeters, and vocalists. Some of the great younger bassists, such as **John Clayton** and **Christian McBride**, count him as a major influence on their sound. In 2003, Brown was inducted into the *DownBeat* Jazz Hall of Fame.

1999

DAVE BRUBECK

PIANIST COMPOSER

BORN December 6, 1920 in Concord, CA

SELECTED DISCOGRAPHY

Jazz at Oberlin

ORIGINAL JAZZ CLASSICS, 1953

Time Out

COLUMBIA, 1959

The Real Ambassadors

COLUMBIA/LEGACY, 1961

Classical Brubeck

TELARC, 2002

Private Brubeck Remembers

TELARC, 2004

Photo by Tom Pich

DAVE BRUBECK, declared a “Living Legend” by the Library of Congress, continues to be one of the most active and popular jazz musicians in the world today. His experiments with odd time signatures, improvised counterpoint, and a distinctive harmonic approach are the hallmarks of his unique musical style.

Born into a musically inclined family—his two older brothers were professional musicians—he began taking piano lessons from his mother, a classical pianist, at age four. After graduating from College of the Pacific in 1942, he enlisted in the Army, and while serving in Europe led an integrated G.I. jazz band.

At the end of World War II, he studied composition at Mills College with French classical composer Darius Milhaud, who encouraged him to introduce jazz elements into his classical compositions. This experimentation of mixed genres led to the formation of the Dave Brubeck Octet that included Paul Desmond, Bill Smith, and Cal Tjader. In 1949, Brubeck formed an award-winning trio with Cal Tjader and Ron Crotty, and in 1951 expanded the band to include Desmond. Brubeck became the first jazz artist to make the cover of *Time* magazine, in 1954, and in 1958 performed in Europe and the Middle East for the U.S. State Department, leading to the introduction of music from other cultures into his repertoire. In 1959, the Dave Brubeck Quartet recorded an experiment in time signatures, *Time Out*. The album sold more than a million copies, and Brubeck’s

“Blue Rondo a la Turk,” based on a Turkish folk rhythm, and Desmond’s “Take Five” appeared on jukeboxes throughout the world.

Throughout his career, Brubeck has continued to experiment with integrating jazz and classical music. In 1959, he premiered and recorded his brother Howard’s *Dialogues for Jazz Combo and Orchestra* with the New York Philharmonic under Leonard Bernstein. In 1960, he composed *Points on Jazz* for the American Ballet Theatre, and in later decades composed for and performed with the Murray Louis Dance Co. His musical theater piece, *The Real Ambassadors* starring Louis Armstrong and Carmen McRae, was also written and recorded in 1960 and performed to great acclaim at the 1962 Monterey Jazz Festival. The classic Dave Brubeck Quartet with Paul Desmond, Eugene Wright, and Joe Morello was dissolved in December 1967 and Brubeck’s first of many oratorios, *The Light in the Wilderness*, premiered in 1968. In the early 1970s, Brubeck performed with three of his musical sons.

He has received many honors in the U.S. and abroad for his contribution to jazz, including the National Medal of Arts, a Grammy Lifetime Achievement Award, and the Austrian Medal of the Arts. In 2008, Brubeck received the Benjamin Franklin Award for Public Diplomacy from the U.S. State Department for “introducing the language, the sounds, and the spirit of jazz to new generations around the world.”



Photo by Lee Tanner

2005

KENNY BURRELL

GUITARIST COMPOSER EDUCATOR

BORN July 31, 1931 in Detroit, MI

SELECTED DISCOGRAPHY

Kenny Burrell & John Coltrane
PRESTIGE/OJC, 1958

Midnight Blue
BLUE NOTE, 1963

Guitar Forms
VERVE, 1964

KENNY BURRELL & THE BOYS CHOIR OF HARLEM,
Love is the Answer
CONCORD JAZZ, 1997

75th Birthday Bash Live!
BLUE NOTE, 2006

KENNY BURRELL pioneered the guitar-led trio with bass and drums in the late 1950s. Known for his harmonic creativity, lush tones, and lyricism on the guitar, he is also a prolific and highly regarded composer. Born in Detroit in 1931, he found musical colleagues at an early age among Paul Chambers, Tommy Flanagan, Frank Foster, Yusef Lateef, and the brothers Thad, Hank, and Elvin Jones. While still a student at Wayne State University, he made his first major recording in 1951 with Dizzy Gillespie, John Coltrane, Percy Heath, and Milt Jackson.

After graduation, he toured for six months with the Oscar Peterson Trio and then moved to New York, where he performed in Broadway pit bands, on pop and R&B studio sessions (with Lena Horne, Tony Bennett, and James Brown), in jazz venues, and on jazz recordings. He went on to work and/or record with such artists as Nat King Cole, Billie Holiday, Stan Getz, Gene Ammons, Kenny Dorham, Benny Goodman, Coleman Hawkins, and Jimmy Smith. As a leader, he has recorded more than 90 albums and is a featured guitarist on more than 200 jazz recordings, including ones with Art Blakey, Herbie Hancock, and Quincy Jones.

Kenny Burrell's compositions have been recorded by artists including Ray Brown, June Christy, Grover Washington, Jr., Frank Wess, and Stevie Ray Vaughan. His extended composition for the Boys Choir of Harlem was premiered at New York's Lincoln Center, and his "Dear Ella," performed by Dee Dee Bridgewater, won a 1998 Grammy Award.

In addition to performing and recording, he is a professor of music and ethnomusicology at the University of California at Los Angeles. A recognized authority on the music of Duke Ellington, he developed the first regular college course ever taught in the United States on Ellington in 1978. In 1997, he was appointed Director of the Jazz Studies Program at UCLA, where he has enlisted such faculty members as George Bohanon, Billy Childs, Billy Higgins, Harold Land, Bobby Rodriguez, and Gerald Wilson.

Kenny Burrell is the author of two books, *Jazz Guitar* and *Jazz Guitar Solos*. In 2004, he received a Jazz Educator of the Year Award from *DownBeat*. He is a founder of the Jazz Heritage Foundation and the Friends of Jazz at UCLA and is recognized as an international ambassador for jazz and its promotion as an art form.



Photo by Lee Tanner

2000

DONALD BYRD

TRUMPETER FLUGELHORNIST EDUCATOR

BORN December 9, 1932 in Detroit, MI

SELECTED DISCOGRAPHY

First Flight
DENMARK, 1955

At the Half Note Cafe, Vol. 1 + 2
BLUE NOTE, 1960

Electric Byrd
BLUE NOTE, 1970

Black Byrd
BLUE NOTE, 1974

A City Called Heaven
LANDMARK, 1991

A PIONEER JAZZ educator on African-American college and university campuses, as well as general colleges and universities, Donald Byrd has also been a leading improviser on trumpet. Raised in the home of a Methodist minister and musician, he learned music in the then highly regarded music education system in the Detroit high schools. Byrd went on to earn degrees from Wayne State University and the Manhattan School of Music, eventually earning a doctorate from the University of Colorado School of Education. He studied music with the famed teacher Nadia Boulanger in Paris in 1963.

Byrd played in the Air Force band during 1951-52, then relocated to New York. Some of his earliest gigs in New York were with the George Wallington group at Cafe Bohemia. He joined Art Blakey's Jazz Messengers in December 1955. Following his Messengers experience, he worked in a variety of bands with Max Roach, John Coltrane, Red Garland, and Gigi Gryce, refining his playing skills. In 1958 he co-led a band with fellow Detroiters Pepper Adams, which continued for the next three years.

In the early 1960s, he became a bandleader of his own touring quintet. During 1965-66 he was a house arranger for the Norwegian Radio Orchestra. It was also at this time that he became more active as an educator, teaching at New York's Music & Art High School. He held clinics for the National Stage Band Camps, giving private lessons and instruction. Among the college and university teaching appointments that followed were Rutgers University, Hampton University, Howard University, North Carolina Central University, North Texas State, and Delaware State University. He also earned a law degree between teaching appointments.

At Howard University, where he was chairman of the Black Music Department, he brought together a group of talented students to form Donald Byrd & the Blackbyrds, a pop-jazz band that had a hit record for Blue Note, and continued to record—sans Byrd—for the Fantasy label. His recorded innovations included the use of a vocal chorus, which resulted in his popular recording of “Cristo Redemptor,” as well as his engagements of gospel texts.



Photo by Tom Pich

2008

CANDIDO CAMERO

PERCUSSIONIST

BORN April 22, 1921 in Havana, Cuba

SELECTED DISCOGRAPHY

BILLY TAYLOR, *The Billy Taylor Trio with Candido*
PRESTIGE/OJC, 1954

Candido
VERVE, 1956

Brujerias de Candido; Candido's Latin McGuffa's Dust
TICO, 1971

CANDIDO CAMERO/CARLOS VALDES/
GIOVANNI HIDALGO, *Conga Kings*
CHESKY, 1999

Hands of Fire
LATIN JAZZ USA, 2006

SO WELL KNOWN and respected, his first name alone—Candido—is all that is necessary for jazz aficionados to know who he is. Credited with being the first percussionist to bring conga drumming to jazz, Candido Camero is also known for his contributions to the development of mambo and Afro-Cuban jazz.

Born in Havana, Cuba, in 1921, Camero first began making music as a young child, beating rhythms on empty condensed milk cans in place of bongos. He worked for six years with the CMQ Radio Orchestra and at the famed Cabaret Tropicana.

He came to the United States in 1946 with the dance team Carmen and Rolando, and very soon after was playing with **Billy Taylor**, who wrote in 1954, “I have not heard anyone who even approaches the wonderful balance between jazz and Cuban elements that Candido demonstrates.”

By the early 1950s, Camero was a featured soloist with the Stan Kenton Orchestra, with whom he toured the U.S. playing three congas

(at a time when other congueros were playing only one) in addition to a cowbell and *guiro* (a fluted gourd played with strokes from a stick). He created another unique playing style by tuning his congas to specific pitches so that he could play melodies like a pianist. He became one of the best known congueros in the country, appearing on such television shows as the *Ed Sullivan Show* and the *Jackie Gleason Show*.

He has recorded and performed with seemingly everybody in the jazz field, including such luminaries as **Tony Bennett**, **Miles Davis**, **Dizzy Gillespie**, **Lionel Hampton**, **Slide Hampton**, Charles Mingus, Wes Montgomery, Gerry Mulligan, Charlie Parker, **Sonny Rollins**, and **Clark Terry**. Among his many awards are the Latin Jazz USA Lifetime Achievement Award (2001) and a special achievement award from the American Society of Composers, Authors and Publishers as a “Legend of Jazz” (2005).

The subject of the 2006 documentary, *Candido: Hands of Fire*, Camero (now in his 80s) continues to perform throughout the world.

1986

BENNY CARTER

SAXOPHONIST TRUMPETER ARRANGER
COMPOSER BANDLEADER

BORN August 8, 1907 in New York, NY
DIED July 12, 2003

SELECTED DISCOGRAPHY

All of Me
BLUEBIRD, 1934-59

Jazz Giant
ORIGINAL JAZZ CLASSICS, 1957-58

Further Definitions
IMPULSE!, 1961-66

Harlem Renaissance
MUSICMASTERS, 1992

BENNY CARTER AND PHIL WOODS,
Another Time, Another Place
EVENING STAR 1996

Photo by Lee Tanner

BENNY CARTER made memorable impressions as a great bandleader and improviser with a highly influential style. Largely self-taught, Carter's first instrument was the trumpet, although the alto saxophone eventually became his principal instrument. Some of his earliest professional jobs were with bands led by cornetist June Clark and pianist Earl Hines, where his unusual ability to play both trumpet and saxophone was highly regarded. In 1930-31 he spent a year with the Fletcher Henderson Orchestra, then for a short time he succeeded Don Redman as musical director of McKinney's Cotton Pickers. During the early 1930s, he also made his first recordings with the Chocolate Dandies, which included Coleman Hawkins. In 1932, Carter formed his own big band. At various times the band included such significant players as Ben Webster, Chu Berry, Teddy Wilson, Dicky Wells, Bill Coleman, and Sid Catlett.

In 1934, Carter dissolved his band, migrating to Europe the next year, where he served as a staff arranger for the BBC Orchestra in London until 1938. His work in Europe took on an ambassadorial tint, playing as a freelance soloist with musicians in England and France and leading a multiethnic band in Scandinavia in 1937. Growing restless, Carter returned to the U.S. in 1938 and assembled a new

big band, which became the house band at the Savoy Ballroom through 1940. In 1942, with another new band in tow, he settled in Los Angeles, his longtime home base. With lucrative film studios calling, Carter began scoring films and television. He became one of the first African Americans to be employed in the field, easing the way for other black composers. His first film work was in 1943 on *Stormy Weather*.

Starting in 1946, with his composing and arranging skills in constant demand, Carter disbanded his orchestra and became largely a freelance player. He participated in tours with Jazz at the Philharmonic and wrote arrangements for major singers such as Ray Charles, Ella Fitzgerald, Peggy Lee, Sarah Vaughan, and Louis Armstrong. Many of his subsequent recordings, such as the widely hailed *Further Definitions*, were evidence of the depth of his composing and arranging mastery.

Carter has received numerous awards during his long lifetime, including a Grammy Lifetime Achievement Award in 1987, a *DownBeat* International Critics Poll in the arranger's category in 1988, Jazz Artist of the Year in both *DownBeat* and *JazzTimes* International Critics' polls in 1990, and the National Medal of Arts in 2000. In 1996, a documentary on Carter, *Symphony in Riffs*, was released.

1992

BETTY CARTER

VOCALIST BANDLEADER EDUCATOR

BORN May 16, 1930 in Flint, MI

DIED September 26, 1998

SELECTED DISCOGRAPHY

I Can't Help It
IMPULSE!, 1958-60

At the Village Vanguard
VERVE, 1970

The Audience with Betty Carter
VERVE, 1979

Look What I Got
VERVE, 1988

Feed the Fire
VERVE, 1993

Photo by Lee Tanner

BETTY CARTER developed a legendary reputation, along with Art Blakey, as one of the great mentors for young jazz musicians. Equally legendary was her singing prowess, creating a distinctive style of improvisation that could transcend any song.

Carter studied piano at the Detroit Conservatory, a skill that served her well later in her career in writing original songs. Growing up in Detroit, she was exposed to numerous jazz greats who passed through town, even getting a golden opportunity as a teenager to sit in with Charlie Parker. Carter's big break came in 1948, when she was asked to join the **Lionel Hampton** band. Developing her vocal improvisations during the three years with the band led to her singular singing style. Hampton, impressed with her saxophone-like improvisatory vocals, dubbed her "Betty Bebop." After leaving Hampton's band, she worked variously with such greats as **Miles Davis**, **Ray Charles**, and **Sonny Rollins** before creating her own band.

Although she recorded for major record labels early in her career, Carter became increasingly frustrated with record company dealings and disparities and formed her own label Bet-Car in 1971, one of the first

jazz artists to do so. Selling her own recordings through various distributors, she was able to sustain her performing career. Carter was uncomfortable with studio recordings, but live recordings, like *The Audience with Betty Carter*, demonstrate her remarkably inventive singing and her ability to drive the band.

Carter's bands served a dual purpose: to create her own great music and to help young musicians develop their craft. Many of the musicians who passed through her groups went on to lead their own groups, such as Geri Allen, Stephen Scott, Don Braden, and Christian McBride. She also developed a mentoring program called Betty Carter's Jazz Ahead through links with organizations like the International Association for Jazz Education, 651 Arts, and the Kennedy Center. The program was a one- to two-week teaching seminar where nationally selected promising young jazz musicians learned from Carter and other seasoned musicians, culminating in a final concert of instructors and students together. Jazz Ahead was one of Carter's proudest achievements, and she worked with the program up until her death. She received the National Medal of Arts in 1997.

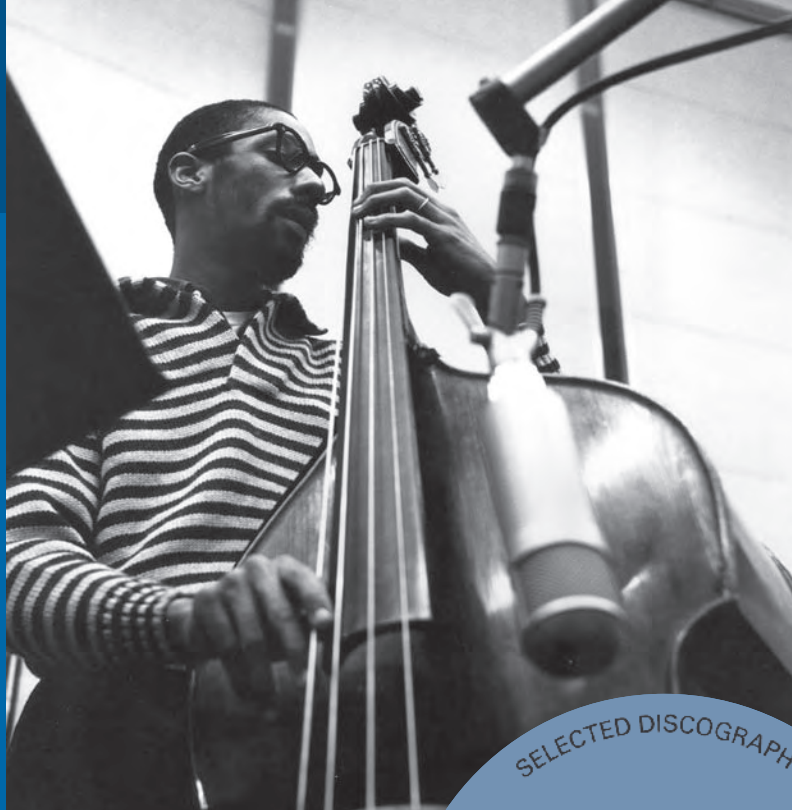


Photo by Lee Tanner

1998

RON CARTER

BASSIST CELLIST COMPOSER EDUCATOR

BORN May 4, 1937 in Ferndale, MI

SELECTED DISCOGRAPHY

MILES DAVIS,
E.S.P.
COLUMBIA, 1965

Live at Village West
CONCORD, 1982

Eight Plus
DREYFUS, 1990

Brandenburg Concerto
BLUE NOTE, 1995

Dear Miles
EMI 2006

RON CARTER'S dexterity and harmonic sophistication on the bass have few rivals in the history of jazz. In addition to the bass, he has also employed both the cello and the piccolo bass (a downsized bass pitched somewhere between cello and contrabass), one of the first musicians to use those instruments in jazz settings.

His pursuit of music began with the cello, at age 10. One of the many students aspiring to be musicians in the Detroit public schools, he switched to the bass at Cass Tech High School. He studied at the Eastman School of Music in Rochester, New York, and eventually made his way to New York City, where he earned his master's degree in Music from the Manhattan School of Music in 1961. He began freelancing, playing with a host of jazz greats, such as **Chico Hamilton**, **Randy Weston**, **Bobby Timmons**, **Thelonious Monk**, and **Art Farmer**. He cut three substantial albums with the great saxophonist **Eric Dolphy**, two under Dolphy's name and one under Carter's. Carter's *Where?* and Dolphy's *Out There* were groundbreaking in that Carter played cello against **George Duvivier's** bass, creating a rich lower texture against which Dolphy could contrast his horn playing.

In 1963, he joined **Miles Davis** in what would become the trumpeter's second great quintet that included **Wayne Shorter**, **Tony Williams**, and **Herbie Hancock**. Davis even recorded some of Carter's compositions—notably "R.J.," "Mood," and

"Eighty-One"—and the rhythm section of Carter, Williams, and Hancock powered the horn section to greater heights. He remained with Davis from 1963-68, whereupon he grew tired of the rigors of the road, preferring to freelance, lead his own groups, and teach. Among the cooperative bands he performed with during the remainder of the 1960s were the New York Jazz Sextet and the New York Bass Choir.

Throughout the 1970s, he was a recording studio bassist in high demand, though he never stopped gigging with a variety of artists and bands, including several touring all-star units such as the CTI All-Stars, V.S.O.P. (ostensibly a reunion of the Davis band minus the leader), and the Milestone Jazzstars, which included **Sonny Rollins** on tenor saxophone, **McCoy Tyner** on piano, and **Al Foster** on drums.

His freelance work has continued throughout his career, including chamber and orchestral work, film and television soundtracks, and even some hip hop recordings. Carter continues to record with young musicians such as **Stephen Scott** and **Lewis Nash**, and his college and university teaching career has also been quite active. He is Distinguished Professor of Music, Emeritus of the City College of New York, and has received honorary doctorate degrees from The Berklee School of Music, the Manhattan School of Music, and the New England Conservatory in Boston. He has also written several book on playing the bass, including *Building A Jazz Bass Line*.



Photo by Herman Leonard Photography LLC/CTS IMAGES

1983

KENNY CLARKE

DRUMMER BANDLEADER

BORN January 2, 1914 in Pittsburgh, PA

DIED January 26, 1985

SELECTED DISCOGRAPHY

MODERN JAZZ QUARTET, *The Artistry of the Modern Jazz Quartet*
PRESTIGE, 1952-55

Bohemia After Dark

SAVOY, 1955

Discoveries

SAVOY, 1955

Kenny Clarke Meets the Detroit Jazzmen

SAVOY, 1956

Clarke-Boland Big Band

RTE, 1968

KENNY CLARKE, known among musicians as “Klook” for one of his characteristic drum licks, is truly a jazz pioneer. He was a leader in the rhythmic advances that signaled the beginning of the modern jazz era, his drum style becoming the sound of bebop and influencing drummers such as **Art Blakey** and **Max Roach**.

Clarke studied music broadly while in high school, including piano, trombone, drums, vibraphone, and theory. Such versatility of knowledge would later serve him well as a bandleader. Clarke moved to New York in late 1935, where he first began developing his unique approach to the drums, one with a wider rhythmic palette than that of the swing band drummers. Instead of marking the count with the top cymbal, Clarke used counter-rhythms to accent the beat, what became known as “dropping of bombs.”

He found a kindred spirit in **Dizzy Gillespie** when they hooked up in Teddy Hill’s band in 1939. A key opportunity to further expand his drum language came in late 1940 when he landed a gig in the house band (with Thelonious Monk on piano, and Nick Fenton on bass) at Minton’s Playhouse. It was this trio that welcomed such fellow travelers as guitarist Charlie Christian, Gillespie, and a host of others to its nightly jam sessions. These sessions became the primary laboratory for their brand of jazz, which came to be called bebop.

A stint in the Army from 1943-46 introduced him to pianist **John Lewis**. After their discharge he and Lewis joined Gillespie’s bebop big band, which gave Clarke his first taste of Paris during a European tour. After returning to New York, he joined the **Milt Jackson Quartet**, which metamorphosed into the Modern Jazz Quartet in 1952. Though he and Lewis remained friends, Clarke chafed at what he felt was the too-staid atmosphere of the MJQ. In 1956, he migrated to Paris, which became his home for nearly 30 years, working with Jacques Helian’s band and backing up visiting U.S. jazz artists.

During the years 1960-73, he co-led the major Europe-based jazz big band with Belgian pianist Francy Boland, the Clarke-Boland Big Band. The band featured the best of Europe’s jazz soloists, including a number of exceptional U.S. expatriate musicians living in Europe. Among these were saxophonists Johnny Griffin and Sahib Shihab, and trumpeter Idrees Sulieman. After the disbanding of his big band, Clarke found numerous opportunities both on the bandstand and teaching in the classroom. He remained quite active as a freelancer, often working with visiting U.S. jazz musicians, until his death in 1985. In 1988, Clarke was inducted into the *DownBeat* Jazz Hall of Fame.



Photo by Lee Tanner

1991

BUCK CLAYTON

TRUMPETER COMPOSER ARRANGER
BANDLEADER EDUCATOR

BORN November 12, 1911 in Parsons, KS
DIED December 8, 1991

SELECTED DISCOGRAPHY

The Classic Swing of
Buck Clayton
ORIGINAL JAZZ CLASSICS, 1946

Buck Special
VOGUE, 1949-53

Jam Sessions from the Vaults
COLUMBIA, 1953-56

Buck and Buddy
ORIGINAL JAZZ CLASSICS, 1960

A Swingin' Dream
STASH, 1988

A VALUED MEMBER OF a variety of classic big bands, Wilbur “Buck” Clayton was versatile enough to thrive as a bandleader, session man, and trumpet soloist. Clayton first studied piano with his father beginning at age six, taking up the trumpet at age 17. He played in his church’s orchestra until 1932 when he moved to California, taking various band jobs. In 1934, Clayton assembled his own band and took it to China for two years.

He joined Count Basie’s band in Kansas City in 1936 at the height of its popularity, playing his first prominent solo on “Fiesta in Blue.” He wrote several arrangements for Basie, including “Taps Miller” and “Red Bank Boogie,” before joining the Army in 1943. Following his discharge, he performed around New York through the end of the decade. Jazz at the Philharmonic tours took him overseas, and he made record sessions with artists like Jimmy Rushing and wrote charts for Duke Ellington and Harry James. In the early 1950s, he partnered with pianist Joe Bushkin in the first of the influential Embers quartets. Other artists he worked with include Benny Goodman, Teddy

Wilson, Eddie Condon, Sidney Bechet, and Humphrey Littleton. His ability to improvise in a variety of styles made him much in demand for sessions, especially with vocalists such as Billie Holiday.

Physical issues with his embouchure—how the mouth forms against the mouthpiece of the instrument—caused him to relinquish the trumpet from 1972 until late in the decade, when he was able to resume playing for a U.S. State Department-sponsored tour of Africa. By 1979, however, he stopped playing permanently. While he was unable to perform, Clayton wrote arrangements for various bands. That skill was fully exercised when he put together his own big band in the mid-1980s, playing almost exclusively his own compositions and arrangements. He also became an educator, teaching at Hunter College in the 1980s. He continued to freelance for the remainder of his career, spending much of his last two decades teaching, lecturing, and arranging. His autobiography, *Buck Clayton’s Jazz World*, co-authored with Nancy M. Elliot, was published in 1987.



Photo by Lee Tanner

2009

JIMMY COBB

DRUMMER EDUCATOR

BORN January 20, 1929 in Washington, DC

SELECTED DISCOGRAPHY

MILES DAVIS, *Kind of Blue*
COLUMBIA, 1959

WES MONTGOMERY, *Smokin' at
the Half Note*
VERVE, 1965

JOE HENDERSON, *Four!*
VERVE, 1968

Marsalis Music Honor Series
MARSALIS MUSIC/ROUNDER, 2005

Cobb's Corner
CHESKY, 2006

AN ACCOMPLISHED accompanist and soloist, Jimmy Cobb is best known for being a key part of Miles Davis' first great quintet in the late 1950s.

Largely self-taught, Cobb spent his younger days in his hometown of Washington, DC, playing engagements with Charlie Rouse, Frank Wess, and Billie Holiday, among others. He left DC in 1950, joining Earl Bostic, with whom he cut his first recordings, before finding work with Dinah Washington, Pearl Bailey, Clark Terry, Dizzy Gillespie, and Cannonball Adderley.

In 1957, Cobb began playing with Miles Davis, eventually becoming part of a formidable rhythm section that included Paul Chambers on bass and Wynton Kelly on piano. Between 1957 and 1963, Cobb played (along with saxophonists John Coltrane and Cannonball Adderley) on some of Davis' most noted records: *Kind of Blue*, *Sketches of Spain*, *Someday My Prince Will Come*, *Live at Carnegie Hall*, *Live at the Blackhawk*, and *Porgy and Bess*, among others. In 1963, Cobb left the Davis band to continue working as a trio with Chambers and Kelly. The trio disbanded in the late 1960s, and Cobb worked with singer Sarah Vaughan for nine years. He then freelanced for the next 20 years with artists such as Sonny Stitt, Nat Adderley, Ricky Ford, Hank Jones, Ron Carter, George Coleman, David "Fathead" Newman, and Nancy Wilson.

Cobb released his first CD (and music video) for the A&E network in 1986; it featured Freddie Hubbard, Gregory Hines, and Bill Cosby. In 2006, Cobb was produced by Branford Marsalis for the *Marsalis Music Honor Series*, recorded around Cobb's 75th birthday. In the last few years, he has released several albums as a leader—*New York Time*, *Cobb's Corner*, and *West of 5th*—playing with stalwart musicians such as pianists Cedar Walton and Hank Jones and relative newcomers such as bassist Christian McBride and trumpeter Roy Hargrove.

Jimmy Cobb continues to play music in New York City, where he lives with his wife and two children. He now leads the Jimmy Cobb "So What" Band, celebrating 50 years of *Kind of Blue* and the music of Miles Davis, and travels the international circuit. Cobb currently teaches master classes at Stanford University's Jazz Workshop and has taught at The New School for Jazz and Contemporary Music, the University of Greensboro in North Carolina, the International Center for the Arts at San Francisco State University in California, and international educational institutions.

1984

ORNETTE COLEMAN

SAXOPHONIST TRUMPETER VIOLINIST COMPOSER

BORN March 9, 1930 in Ft. Worth, TX

SELECTED DISCOGRAPHY

The Shape of Jazz to Come
ATLANTIC, 1959-60

Free Jazz
ATLANTIC, 1960

*At the Golden Circle,
Stockholm, Vol. 1-2*
BLUE NOTE, 1965

In All Languages
VERVE/HARMOLODIC, 1987

Sound Grammar
SOUND GRAMMAR, 2005

Photo by Lee Tanner

ORNETTE COLEMAN is one of the true jazz innovators, whose sound is instantly recognizable and unquestionably unique. Coleman's work has ranged from dissonance and atonality to liberal use of electronic accompaniment in his ensembles, as well as the engagement of various ethnic influences and elements from around the globe. While experimenting with time and tone, his strong blues roots are always evident.

For the most part, Coleman has been self-taught, beginning on the alto saxophone at age 14. Coleman's earliest performing experiences were mostly with local rhythm-and-blues bands. Coleman settled in Los Angeles in 1952. His search for a different sound and approach, a means of escaping traditional chord patterns and progressions, led some critics to suggest that he did not know how to play his instrument. In reality, he was studying harmony and theory zealously from books while supporting himself as an elevator operator. His performances in clubs and jam sessions were often met with derision if not outright rejection and anger from his fellow musicians and critics. Coleman soldiered on, honing his sound with like-minded musicians, including trumpeter Don Cherry, drummer Billy Higgins, and bassist Charlie Haden.

The year 1959 was an important one for Coleman and his band: he signed a recording contract with Atlantic Records, recording the first album to really present his new sound, *Tomorrow Is The Question!*;

his quartet was invited to participate in what became a historic session at the Lenox School of Jazz in Massachusetts, being championed by **John Lewis** and **Gunther Schuller**; and the band began an extended engagement at the Five Spot Cafe in New York. Meanwhile, Ornette Coleman was developing an approach to his music that he was to dub "harmolodics."

Coleman's albums for Atlantic were quite controversial at the time. Perhaps the most controversial of this series of albums was *Free Jazz*, recorded with a double quartet as essentially one continuous collective improvisation, which influenced avant-garde recordings in the 1960s and 1970s. After that recording, Coleman took time off from playing and recording to study trumpet and violin.

Since that time Coleman has expanded his compositional outlook. His writing includes works for wind ensembles, strings, and symphony orchestra (notably his symphony *Skies of America*, recorded with the London Philharmonic). Coleman's ongoing experiments have taken him to Northern Africa to work with the Master Musicians of Joujouka, and he has performed with an electric ensemble he calls Prime Time. He is a recipient of Guggenheim Fellowships for composition, a MacArthur grant, and the prestigious Gish Prize in 2004. In 2007, he received the Pulitzer Prize in Music for his recording *Sound Grammar* and a Grammy Lifetime Achievement Award.



Photo by Lee Tanner

2006

CHICK COREA

KEYBOARDIST COMPOSER ARRANGER

BORN June 12, 1941 in Chelsea, MA

SELECTED DISCOGRAPHY

Now He Sings, Now He Sobs
BLUE NOTE, 1968

Return to Forever
ECM, 1972

Live in Montreux
STRETCH, 1981

Rendezvous in New York
STRETCH, 2001

CHICK COREA AND GARY BURTON,
The New Crystal Silence
CONCORD, 2007

A GROUNDBREAKING artist both as a keyboardist (piano, electric piano, synthesizer) and as a composer-arranger, Chick Corea has moved fluidly among jazz, fusion, and classical music throughout a four-decade career, winning national and international honors including 15 Grammy Awards. He ranks with **Herbie Hancock** and **Keith Jarrett** as one of the leading piano stylists to emerge after **Bill Evans** and **McCoy Tyner**, and he has composed such notable jazz standards as “Spain,” “La Fiesta,” and “Windows.”

Corea began playing piano and drums at an early age and enjoyed a childhood home filled with the music of **Bud Powell**, **Charlie Parker**, **Dizzy Gillespie**, and **Lester Young**, as well as **Mozart** and **Beethoven**. From 1962 to 1966 he gained experience playing with the bands of **Mongo Santamaria** and **Willie Bobo**, **Blue Mitchell**, **Herbie Mann**, and **Stan Getz**. He made his recording debut as a leader with *Tones For Joan's Bones* (1966) and in 1968 recorded the classic trio album *Now He Sings, Now He Sobs* with **Miroslav Vitous** and **Roy Haynes**. Following a short period with **Sarah Vaughan**, Corea then joined **Miles Davis'** group, gradually replacing **Herbie Hancock**. Davis persuaded Corea to play electric piano on the influential albums *Filles de Kilimanjaro*, *In a Silent Way*, *Bitches Brew*, and *Miles Davis at the Fillmore*.

In 1971, Corea formed the ensemble *Return to Forever* with **Stanley Clarke** on bass, **Flora Purim** on vocals, her husband **Airto Moreira** on drums, and **Joe Farrell** on reeds. Within a year, the samba-flavored group had become an innovative, high-energy electric fusion band, incorporating the firepower of drummer **Lenny White** and guitarist **Al DiMeola**.

Spearheaded by Corea's distinctive style on Moog synthesizer, *Return to Forever* led the mid-1970s fusion movement with albums such as *Where Have I Known You Before*, *Romantic Warrior*, and the Grammy Award-winning *No Mystery*. In 1985, Corea formed a new fusion group, *The Elektric Band*, and a few years later he formed *The Akoustic Band*. In 1992, he established his own record label, *Stretch Records*.

On the occasion of his 60th birthday in 2001, Corea put together an unprecedented musical gathering at the *Blue Note Jazz Club* in New York City. The three-week event resulted in a double CD, *Rendezvous in New York*, and a two-hour film of the same name. In 2008, he reunited the classic *Return to Forever* band and embarked on a world tour. He continues to create projects in multifaceted settings for listeners around the world.

1984

MILES DAVIS

TRUMPETER FLUGELHORNIST COMPOSER BANDLEADER

BORN May 25, 1926 in Alton, IL

DIED September 28, 1991

SELECTED DISCOGRAPHY

Birth of the Cool
CAPITOL, 1949-50

Kind of Blue
COLUMBIA, 1959

The Complete Live at the Plugged Nickel
COLUMBIA, 1965

Bitches Brew
COLUMBIA, 1969

Amandla
WARNER BROTHERS, 1989

Photo by Lee Tanner

MILES DAVIS is arguably the most influential jazz musician in the post-World War II period, being at the forefront of changes in the genre for more than 40 years. Born into a middle-class family, Davis started on the trumpet at age 13. His first professional music job came when he joined the Eddie Randall band in St. Louis from 1941-43. In the fall of 1944 Davis took a scholarship to attend the Juilliard School, a convenient passport to New York. It didn't take him long to immerse himself in the New York scene and he began working 52nd Street gigs alongside Charlie Parker in 1945. Soon, Davis found work with Coleman Hawkins and the big bands of Billy Eckstine and Benny Carter.

During the late 1940s, a number of musical contemporaries began to meet and jam regularly at the small apartment of arranger-pianist Gil Evans. Among them were saxophonists Gerry Mulligan and Lee Konitz, and pianist John Lewis. Out of this group of musicians, Davis formed the nonet to record his first major musical statement, *Birth of the Cool*. In addition to the standard piano, bass, and drums rhythm section, Davis' nonet horn section used French horn and tuba along with trombone and alto and baritone saxophones, lending the band a unique harmonic sound.

In 1955, Davis assembled his first important band with John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones, adding Cannonball Adderley in 1958. By this time Davis, influenced

by George Russell's theories, had begun playing in modes rather than standard chord changes, which led to his most famous album (and the all-time biggest-selling jazz album), *Kind of Blue*, in 1959. Davis also continued an important musical partnership with Gil Evans, recording four releases in five years: *Miles Ahead*, *Porgy and Bess*, *Sketches of Spain*, and *Quiet Nights*.

In 1964, Davis assembled a new band of younger musicians, which became known as his second great quintet. This included Herbie Hancock, Tony Williams, Ron Carter, and Wayne Shorter. By this time, the Miles Davis Quintet was recording mostly originals, with all the band members contributing memorable tunes. Davis' horn playing also changed, increasing the spacing of notes to create more suspense in the music.

In 1968, Davis again changed direction, leading the way for electric jazz with the release of *In a Silent Way*. By the 1969 release of *Bitches Brew*, the transformation was complete as he deepened the electronic elements and rock rhythms of his music. By the mid-1970s, following the debilitating effects of a 1972 auto accident, Davis went into semi-retirement. He returned to the scene in 1980 and resumed touring in 1981, attracting newer fans. From then to 1991, Davis remained vital and popular, receiving the Grammy Lifetime Achievement Award in 1990.

2006

BUDDY DEFRANCO

CLARINETIST EDUCATOR

BORN February 17, 1923 in Camden, NJ

SELECTED DISCOGRAPHY

Cooking the Blues
VERVE, 1955

Blues Bag
AFFINITY, 1964

Hark
PABLO/OJC, 1985

Cookin' the Books
ARBORS JAZZ, 2003

Charlie Cat 2
ARBORS JAZZ, 2006

Photo by Lee Tanner

A BRILLIANT IMPROVISER and prodigious technician who has bridged the swing and bebop eras, Buddy DeFranco was born in Camden, New Jersey, and raised in South Philadelphia. He began playing the clarinet at age nine; at 14, he won a national Tommy Dorsey Swing Contest and appeared on the *Saturday Night Swing Club* with Gene Krupa. Johnny "Scat" Davis soon tapped him for his big band, inaugurating DeFranco's road career in 1939.

DeFranco subsequently played in the bands of Gene Krupa (1941) and Charlie Barnet (1942-43) and in 1944 became a featured soloist with Tommy Dorsey. Meanwhile, the modern jazz revolution was in progress, led by Charlie Parker and Dizzy Gillespie. Excited by the improvisatory freedom of their music, DeFranco became the first jazz clarinetist to make his mark in the new idiom of bebop.

In 1950, DeFranco joined the famous Count Basie Septet. He toured Europe with Billie Holiday in 1954, led a quartet for three years with Art Blakey, Kenny Drew, and Eugene Wright, and then joined with Tommy Gumina in a quartet that explored polytonal music, further solidifying his reputation as a "musician's musician." His other notable concert and recording appearances have included dates with Art Tatum, Nat King Cole, Charlie Parker, Dizzy Gillespie, Stan

Getz, Lenny Tristano, Billy Eckstine, Barney Kessel, Herb Ellis, Ray Brown, Mel Torme, Louie Bellson, Oscar Peterson, and the John Pizzarelli Trio, as well as several Metronome All-Star sessions. He was a featured artist in numerous Jazz at the Philharmonic tours of Europe, Australia, and East Asia. In 1966, he became the leader of the Glenn Miller Orchestra, a post he maintained until 1974.

Since the mid-1970s, DeFranco has combined a busy teaching career with extensive touring and recording. His numerous television performances have included appearances on *The Tonight Show* with both Steve Allen and Johnny Carson. He was a featured soloist on *Stars of Jazz*; had his own program on public television, *The Buddy DeFranco Jazz Forum*; and with his long-time musical colleague, vibraphonist Terry Gibbs, shared the spotlight on a segment of the PBS series *Club Date*. DeFranco has played at concerts and festivals throughout the United States, Europe, Australia, New Zealand, South Africa, Brazil, and Argentina. To date, he has recorded more than 160 albums, has won the *DownBeat* All Stars award 20 times, and the Metronome poll 12 times. The University of Montana, Missoula, now hosts The Buddy DeFranco Jazz Festival each April.



Photo by Michael Wilderman

1992

DOROTHY DONEGAN

PIANIST VOCALIST EDUCATOR

BORN April 6, 1924 in Chicago, IL
DIED May 19, 1998

SELECTED DISCOGRAPHY

Dorothy Romps: A Piano Retrospective
ROSETTA, 1953-79

Makin' Whoopee
BLACK & BLUE, 1979

The Explosive Dorothy Donegan
PROGRESSIVE, 1980

Live at the 1990 Floating Jazz Festival
CHIAROSCURO, 1990

Live at the Floating Jazz Festival 1992
CHIAROSCURO, 1992

BLESSED WITH an enormous orchestral capacity at the keyboard, Dorothy Donegan was fluent in several styles of jazz as well as with European classical music. Underrated by some due to her proclivity towards showy flamboyance and her penchant for entertaining an audience, she was nonetheless an exceptional pianist with a rich harmonic sense.

Given her virtuosity, it's no wonder her earliest influence and one of her champions was the peerless master of the piano, Art Tatum. Encouraged by her mother to be a professional musician, Donegan was playing piano for a dollar a night at Chicago's South Side bars when she was only 14. She subsequently attended the Chicago Conservatory, Chicago Music College, and the University of Southern California, where she studied classical piano.

In 1943, Donegan gave a concert at the Orchestra Hall in Chicago, the first African-American performer to do so. This created publicity that led to some work in film (*Sensations of 1945*) and theater (*Star Time*). Her playing career was largely centered around nightclub engagements, as Donegan was more comfortable in a live setting than a studio.

In the 1950s, she developed her flamboyant performance style, which at times tended to obscure her extraordinary piano playing, deep sense of swing, and wide-ranging repertoire. She would often spice her

performances with uncanny impressions of other pianists and singers, skills that enhanced her abilities as an entertainer.

She spent the bulk of her career performing in trios with bass and drums. Her appearance at the Sheraton Centre Hotel in 1980 broke all previous attendance records. In 1983, she appeared on Marian McPartland's NPR radio program, *Piano Jazz*. Despite her many years of performing, she didn't appear at the legendary jazz club Village Vanguard in New York City until 1987. The *New York Times* jazz critic John S. Wilson wrote at the time: "Miss Donegan has never let her show-business surface interfere with her virtuosity or her sensitivity as a pianist. No one since Art Tatum has brought together a flow of running lines, breaks, changes of tempo and key, oblique references and rhythmic intensity as skillfully as Miss Donegan does."

In the early 1990s, her show-stopping appearances on Hank O'Neal's Floating Jazz cruises brought her talents to the attention of another generation of jazz fans. She also lectured at several colleges and universities, including Harvard, Northeastern, and the Manhattan School of Music, and received an honorary doctoral degree from Roosevelt University in 1994. Donegan performed at the White House in 1993 and gave her last major performance at the Fujitsu Concord Jazz Festival in 1997.



Photo by Michael Wilderman

2005

PAQUITO D'RIVERA

SAXOPHONIST CLARINETIST FLUTIST COMPOSER

BORN June 4, 1948 in Havana, Cuba

SELECTED DISCOGRAPHY

Blowin'

COLUMBIA, 1981

DIZZY GILLESPIE AND THE UNITED NATION ORCHESTRA,

Live at the Royal Festival Hall

ENJA, 1989

Portraits of Cuba

CHESKY, 1996

Brazilian Dreams

MCG JAZZ, 2001

Funk Tango

SUNNYSIDE, 2006

THE WINNER OF several Grammy Awards, Paquito D'Rivera is celebrated both for his artistry in Latin jazz and his achievements as a classical composer. Born in Havana, Cuba, he performed at age 10 with the National Theater Orchestra, studied at the Havana Conservatory of Music and, at 17, became a featured soloist with the Cuban National Symphony.

D'Rivera co-founded the Orquesta Cubana de Música Moderna and served as the band's conductor for two years. In 1973, he was co-director of Irakere, a highly popular ensemble whose explosive mixture of jazz, rock, classical, and traditional Cuban music had never before been heard. The band toured extensively and in 1979 was awarded the Grammy Award for Best Latin Jazz Ensemble.

In 1981, while on tour in Spain, D'Rivera sought asylum in the United States embassy. Since then he has toured the world with his ensembles—the Paquito D'Rivera Big Band, the Paquito D'Rivera Quintet, and the Chamber Jazz Ensemble.

His numerous recordings include more than 30 solo albums. In 1988, he was a founding member of the United Nation Orchestra, a 15-piece ensemble organized by Dizzy Gillespie to showcase the fusion of Latin and Caribbean influences with jazz. In 1991, he received a

Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music. That same year, as part of the band Dizzy Gillespie and the United Nation Orchestra, he was featured with James Moody, Slide Hampton, Aíto Moreira, Flora Purim, Arturo Sandoval, Steve Turre, and others on the Grammy Award-winning recording, *Live at the Royal Festival Hall*.

He has appeared at, or written commissions for, Jazz at Lincoln Center, the Library of Congress, the National Symphony Orchestra, Brooklyn Philharmonic, London Philharmonic, Costa Rican National Symphony Orchestra, Simón Bolívar Symphonic Orchestra, and Montreal's Gerald Danovich Saxophone Quartet. He serves as artistic director of jazz programming at the New Jersey Chamber Music Society and is artistic director of the Festival Internacional de Jazz en el Tambo (Punta del Este, Uruguay) and the Duke Ellington Festival in Washington, DC. His memoir, *My Sax Life*, was released in 2005.

He has become the consummate multinational ambassador, creating and promoting a cross-culture of music that moves effortlessly among jazz, Latin, and classical. D'Rivera received the National Medal of Arts in 2005.



Photo by Lee Tanner

1992

SWEETS EDISON

TRUMPETER

BORN October 10, 1915 in Columbus, OH
DIED July 27, 1999

SELECTED DISCOGRAPHY

FRANK SINATRA,
Songs for Swingin' Lovers
CAPITOL, 1955-56

Jawbreakers
ORIGINAL JAZZ CLASSICS, 1962

Edison's Lights
ORIGINAL JAZZ CLASSICS, 1976

Swing Summit
CANDID, 1990

Live at the Iridium
TELARC, 1997

KOWN IN THE jazz world as “Sweets,” for both his disposition and his playing ability, Harry Edison was a consummate big band section trumpeter and skilled soloist whose ability to enhance a piece without overpowering it was renowned.

A self-taught musician, his earliest gig came in high school with the Earl Hood band. From 1933-1935, he played in the Jeter-Pillars Orchestra, a prominent territory band of the time. After moving to New York in 1937, he spent six months with Lucky Millinder's band, until joining **Count Basie** later that year. It was with Basie that he truly began to distinguish himself, not only as a strong member of the trumpet section, but also as a distinctive soloist. His warm sound, using repeated notes that he would bend and ripple, was a welcome contrast to the usual high-note, piercing solos of most trumpet players. Edison stayed with the band from 1938 until Basie disbanded in 1950.

Rarely a bandleader under his own name, he spent the bulk of his career working with singers and with big bands on the road and in the recording studio. Edison's work with Billie Holiday and

the Nelson Riddle Orchestra backing Frank Sinatra during the 1950s is some of his finest, accenting the vocals and setting up the mood of the songs. His echoing trumpet on Sinatra's *Songs for Swingin' Lovers*, for example, helped set the pace of the songs, playing off Sinatra's phrasing of the lyrics. Edison provided some of the bright moments in Holiday's output in the 1950s on albums such as *Songs for Distinguished Lovers*. His tasteful playing created a great demand from singers for his services, and besides Sinatra and Holiday, Edison played behind **Ella Fitzgerald**, Josephine Baker, **Sarah Vaughan**, and Nat “King” Cole. Edison was also a welcome addition to the big bands he worked with, including Buddy Rich, **Louie Bellson**, and **Quincy Jones**.

Although he left the Basie band as a full-time member in 1950, he rejoined the band on many subsequent occasions for the rest of his career. He worked as musical director for such artists as Redd Foxx and **Joe Williams**, and collaborated with other soloists, such as Eddie “Lockjaw” Davis and Oscar Peterson. Valued for his superb sense of dynamics, he carved out a beautiful trumpet style noted for its simplicity and good taste. He also found a home in film and television soundtrack work.

1982

ROY ELDRIDGE

TRUMPETER PIANIST VOCALIST

BORN January 30, 1911 in Pittsburgh, PA
DIED February 26, 1989

SELECTED DISCOGRAPHY

After You've Gone
GRP/DECCA, 1936-46

Little Jazz: The Best of the Verve Years
VERVE, 1951-60

Roy and Diz
VERVE, 1954

Just You Just Me
STASH, 1959

Montreux '77
ORIGINAL JAZZ CLASSICS, 1977

Photo by Lee Tanner

ALSO KNOWN AS “Little Jazz,” Roy Eldridge was a fiery, energetic trumpeter, the bridge between the towering trumpet stylists Louis Armstrong and Dizzy Gillespie. Some of the great rhythmic drive of Eldridge’s later trumpet exploits could be traced to his beginnings on the drums, which he began playing at age six. Eldridge’s older brother Joe, who played alto saxophone, was his first teacher.

In 1930, Eldridge moved to New York, heading straight to Harlem where he gained work with a number of dance bands before joining the Teddy Hill band. By 1935, Eldridge and saxophonist Chu Berry (who would later join the Count Basie Orchestra) were Hill’s principal soloists, and after gigs they would go around town on cutting contests, challenging musicians to see who could play the best; with his lightning speed and awesome range, Eldridge rarely lost. After Hill’s band, Eldridge became the lead trumpeter in the Fletcher Henderson Orchestra, where his upper register abilities were highlighted. It didn’t take long for Eldridge to exert himself as a bandleader, forming his own octet in 1936 in Chicago, a band that included his brother Joe.

By the end of the 1930s, after freelancing with a wide array of bands, Eldridge gained notice as one of the swing bands’ most potent soloists. In 1941, he joined drummer Gene Krupa’s band. Not only

did he provide trumpet fireworks for Krupa’s outfit, he also sang, recording a memorable duet with the band’s female singer, Anita O’Day, on the tune “Let Me Off Uptown” in 1941. Later, after Krupa’s band disbanded in 1943 and a period of freelancing, he toured with the Artie Shaw band in 1944. Then Eldridge led his own bands, usually small swing groups.

In 1948, Norman Granz recruited Eldridge for his Jazz at the Philharmonic, an ideal situation since Eldridge was one of the ultimate jam session trumpeters. He toured briefly with Benny Goodman and took up residence in Paris in 1950, where he made some of his most successful recordings. He returned to New York in 1951 and continued freelancing with small bands, including work with Coleman Hawkins, Benny Carter, Ella Fitzgerald, and Johnny Hodges. He made notable albums for Verve Records alongside Hawkins and continued freelancing and leading a house band at Jimmy Ryan’s club in New York. In 1971, he was inducted into the DownBeat Jazz Hall of Fame. A stroke in 1980 stopped him from playing the trumpet, but Eldridge continued to make music as a singer and pianist until his death in 1989.

1985

GIL EVANS

PIANIST COMPOSER ARRANGER BANDLEADER

BORN May 13, 1912 in Toronto, Canada
DIED March 20, 1988

SELECTED DISCOGRAPHY

Out of the Cool
IMPULSE!, 1960

The Individualism of Gil Evans
VERVE, 1963-64

Svengali
ATLANTIC, 1973

Gil Evans Orchestra Plays the
Music of Jimi Hendrix
BLUEBIRD, 1974-75

Bud and Bird
EVIDENCE, 1986

Photo by Ray Avery/CTS IMAGES

AS AN ARRANGER, Gil Evans has few peers in jazz history. His style is instantly recognizable, often using unusual brass colorations for jazz, such as combinations of tuba and French horn. Arranging started early for Evans, leading his own band when he was 16 and taking piano gigs at local hotels. In junior college, he and Ned Briggs joined forces to lead a 10-piece band modeled after the popular Casa Loma Band. The band was the house band at the Rendezvous Ballroom in Balboa Beach, California, where they remained for two years, up until 1937.

In 1937, singer Skinny Ennis took over leadership of the band, retaining Evans as pianist and arranger as they moved to Hollywood, where they were regularly featured on the Bob Hope radio show. In 1941, Claude Thornhill, who had been associated with the Hope show, hired Evans as an arranger for his first orchestra, which lasted for seven years. Evans was influenced by Thornhill's unusual voicings, particularly for brass and woodwinds.

Evans settled permanently in New York in 1947 and his unusual arrangements for Thornhill began to attract the attention of some of the nascent beboppers of the time, including Miles Davis, John Lewis, and Gerry Mulligan. It was around this time that Evans' apartment became a meeting ground for these and other musicians

seeking fresh approaches. These musical and conversational exchanges led to the recording of Miles Davis' *Birth of the Cool* session for Capitol Records. That album was marked by cooler, less bustling tempos than were characteristic of bebop, the modern jazz of the day. Several Evans arrangements stood out, especially "Moondreams" and "Boplicity."

Evans spent much of the 1950s as a freelance arranger, until 1957 when he began working with Davis on the first of their four collaborations, *Miles Ahead*, featuring Davis on flugelhorn as the only soloist, an unusual arrangement in jazz at the time. Over the next few years, Evans and Davis worked together on *Porgy and Bess*, *Sketches of Spain*, and *Quiet Nights*.

In the 1960s, Evans began making his own recordings, displaying his unusual voicings and distinctive settings for some of the best soloists of the time, such as Steve Lacy, Wayne Shorter, and Eric Dolphy. In the 1970s, Evans began exploring the music of Jimi Hendrix and taking on some of the accoutrements usually associated with rock music, including guitars, synthesizers, and electric bass. In the 1980s, Evans would have occasional weekly shows at New York clubs such as the Village Vanguard and Sweet Basil, and wrote music for the movie soundtracks of *Absolute Beginners* and *The Color of Money*.



Photo by Lee Tanner

1999

ART FARMER

TRUMPETER FLUGELHORNIST FLUMPETER

BORN August 21, 1928 in Council Bluffs, IA
DIED October 4, 1999

SELECTED DISCOGRAPHY

When Farmer Met Gryce
ORIGINAL JAZZ CLASSICS, 1954-55

THE JAZZTET, *Meet the Jazztet*
MCA/CHESS, 1960

Live at the Half Note
ATLANTIC, 1963

Blame It on My Youth
CONTEMPORARY, 1988

Silk Road
ARABESQUE, 1996

ONE OF THE MORE lyrical of the post-bop musicians, Art Farmer helped to popularize the flugelhorn in jazz. He switched to a hybrid instrument known as the flumpet later in his career, an instrument that combined the power of the trumpet with the warmth of the flugelhorn.

He and his late twin brother, bassist Addison Farmer, were raised in Phoenix, Arizona. Farmer took up the piano, violin, and tuba before settling on the trumpet at 14. He later moved to Los Angeles and worked with Horace Henderson and Floyd Ray, eventually traveling east to New York with the Johnny Otis Revue in 1947. In New York, he studied with Maurice Grupp and freelanced in the clubs. In 1948 he returned to the West Coast and found work with Benny Carter, Gerald Wilson, Roy Porter, Jay McShann, and Wardell Gray through 1952. He toured with Lionel Hampton in 1952-53, moving once again to New York after the tour.

Between 1954-56, he intermittently co-led a band with Gigi Gryce, then joined Horace Silver from 1956-58, and Gerry Mulligan from 1958-59, with whom he appeared in two films: *I Want to Live* and *The Subterraneans*. Farmer's performances with the various groups earned him a reputation for being able to play in any style.

Greater fame came in the flourishing of the Jazztet, the legendary

sextet that he co-led with saxophonist Benny Golson from 1959 to 1962 and then again in 1982 for several years. The Jazztet's tightly arranged music defined mainstream jazz for several years. Farmer switched to the flugelhorn in the early 1960s, finding a rounder, mellower sound with the instrument, and co-led a band with guitarist Jim Hall until 1964. He worked in Europe from 1965-66, and when he returned stateside he again co-led a band, this time with Jimmy Heath. In 1968 he moved to Vienna, joined the Austrian Radio Orchestra, and worked with such European outfits as the Clarke-Boland Big Band, and Peter Herbolzheimer.

In the 1980s, Farmer formed a new quintet featuring Clifford Jordan, which performed regularly in New York and toured Japan. At the same time, Farmer continued to perform in Europe with his European band that included pianist Fritz Pauer. In 1991, he began using the flumpet especially designed for him by David Monette. In 1994, he was the recipient of the prestigious "Austrian Gold Medal of Merit" and, also, a Life Time Achievement Concert was held at Jazz at Lincoln Center in his honor. In 1998 and 1999, he toured with his quintet in celebration of the Academy Award-nominated film *A Great Day in Harlem*.



1985

ELLA FITZGERALD

VOCALIST

BORN April 25, 1917 in Newport News, VA
DIED June 15, 1996

SELECTED DISCOGRAPHY

75th Birthday Celebration
GRP, 1938-55

The Complete Ella Fitzgerald
& Louis Armstrong on Verve
VERVE, 1956-57

Sings the Duke Ellington Songbook
VERVE, 1956-57

The Complete Ella in Berlin
VERVE, 1960-61

Montreux '77
ORIGINAL JAZZ CLASSICS, 1977

Photo by Lee Tanner

IT IS QUITE apropos that Ella Fitzgerald was the first vocalist recipient of the NEA Jazz Masters Fellowship, as she is considered by most people to be the quintessential jazz singer. The purity of her range and intonation, along with her peerless sense of pitch, made her a signature singer. In addition, her scat singing, using the technique of a master instrumental improviser, was her hallmark. These characteristics make her an enduring purveyor not only of jazz and the art of improvising, but also of the classic American songbook.

Fitzgerald was raised in Yonkers, New York, and her first artistic proclivities were as a dancer, even though she sang with her school glee club. At 17, she entered the famous amateur show competition at the Apollo Theatre, which led to her being hired as a singer for Chick Webb's orchestra. She soon became a popular attraction at the Savoy, and Fitzgerald recorded her first song, "Love and Kisses," with Webb in June 1935. Three years of steady work later, she had her first major hit with her rendition of "A-Tisket, A-Tasket." That lightweight ditty remained a popular request throughout Fitzgerald's ensuing decades.

When Chick Webb died in 1939, Fitzgerald assumed leadership of the band for the next two years, beginning her solo career. In 1946 she began an enduring relationship with producer Norman Granz,

becoming part of his Jazz at the Philharmonic concert tours. At the time her regular trio leader was bassist **Ray Brown**, to whom she was married from 1947 to 1953. By 1955, Granz had become her manager and had begun recording Fitzgerald for his Verve label. This affiliation led to her recording with numerous greats, including Louis Armstrong, Duke Ellington, **Count Basie**, and Oscar Peterson. Among the landmark recordings she made with Granz were her historic songbook treatments of the music of Ellington, Cole Porter, Jerome Kern, Irving Berlin, Richard Rodgers & Lorenz Hart, Harold Arlen, Johnny Mercer, and Ira and George Gershwin.

Fitzgerald's superb intonation and crystal clear voice was also blessed with a rhythmic flexibility to effortlessly swing. Though she came up in the swing era, Fitzgerald also could hang with the best of the beboppers. Her ability to scat with the most skilled instrumentalists served her well on such notable voice-as-instrument hits as "Lady Be Good," "Flying Home," and "How High The Moon." Each became enduring parts of her repertoire. She forged memorable partnerships with her piano accompanists, most notably **Tommy Flanagan** and **Paul Smith**.

In 1987, she received the National Medal of Arts. In her lifetime, she won 13 Grammy Awards and sold more than 40 million albums.

1996

TOMMY FLANAGAN

PIANIST

BORN March 16, 1930 in Detroit, MI
DIED November 16, 2001

SELECTED DISCOGRAPHY

Thelonica
ENJA, 1982

Beyond the Bluebird
TIMELESS, 1990

Giant Steps
ENJA, 1992

Lady Be Good ... For Ella
VERVE, 1994

*Sunset and the Mockingbird:
The Birthday Concert*
BLUE NOTE, 1997

Photo by Lee Tanner

TOMMY FLANAGAN was noted as both a stimulating accompanist and a superb small ensemble leader, playing with some of the biggest names in jazz. A product of a noteworthy arts education system in the Detroit public schools, he began his musical pursuits on clarinet at six years old, switching to the piano at age 11. At 15, he made his professional debut. Thereafter he performed with fellow Detroiters **Milt Jackson**, **Rudy Rutherford**, **Billy Mitchell**, **Kenny Burrell**, and **Thad and Elvin Jones** as part of the fertile Detroit jazz scene in the 1950s.

Flanagan moved to New York in 1956, securing his first job as a replacement for **Bud Powell** at Birdland. Powell, along with **Art Tatum** and **Nat "King" Cole**, was a major influence on Flanagan's playing. Throughout the 1950s, he worked with many of the biggest names in jazz, including **J.J. Johnson**, **Miles Davis**, **Harry "Sweets" Edison**, **Sonny Rollins**, **Coleman Hawkins**, **Jim Hall**, and **Tony Bennett**, playing on some of the landmark recordings of that decade.

One of his most significant recordings was with **John Coltrane** on the wildly influential recording, *Giant Steps*. His playing on the complex title track, using space between the notes to contrast Coltrane's rapid-fire attack, was especially inspired.

He also met and began performing with **Ella Fitzgerald**, an association that lasted until the end of the 1970s, his trio touring exclusively with her from 1968-78. After leaving Ella Fitzgerald in 1978, some of his best, most compelling work was in the trio format, with **George Mraz** on bass and **Elvin Jones** or **Lewis Nash** on drums. Influenced by the playing and arrangements of **Duke Ellington** and **Thelonious Monk**, Flanagan's lyrical playing and harmonic sophistication placed him in the top echelon of jazz pianists. He was an especially tasteful interpreter of **Billy Strayhorn**, **Thad Jones**, and **Tadd Dameron**'s music. Flanagan was a multiple jazz poll winner, and in 1992 was recipient of the prestigious Danish JAZZPAR Prize. During his career, he also was nominated for four Grammy Awards.

2002

FRANK FOSTER

SAXOPHONIST COMPOSER ARRANGER
BANDLEADER EDUCATOR

BORN September 23, 1928 in Cincinnati, OH

SELECTED DISCOGRAPHY

COUNT BASIE, *Verve Jazz Masters*
VERVE, 1954-65

Fearless
ORIGINAL JAZZ CLASSICS, 1965

Shiny Stockings
DENON, 1977-78

Leo Rising
ARABESQUE, 1996

LOUD MINORITY BIG BAND,
We Do It Different
MAPLESHADE 2002

Photo by Ray Avery/CTS IMAGES

ALTHOUGH BEST KNOWN for his work in the **Count Basie Orchestra** (and as the composer of the Count Basie hit, “Shiny Stockings”), Frank Foster’s saxophone playing owes more to the bebop of Charlie Parker and Sonny Stitt than the swing of Basie.

Foster began playing clarinet at 11 years old before taking up the alto saxophone and eventually the tenor. By the time he was a senior in high school, he was leading and writing the arrangements for a 12-piece band. Foster studied at Wilberforce University in Ohio before heading to Detroit in 1949 with trumpeter **Snooky Young** for six weeks, becoming captivated by its burgeoning music scene. Drafted into the Army, Foster left Detroit and headed off to basic training near San Francisco, where he would jam in the evenings at Jimbo’s Bop City.

After being discharged in 1953, two life-changing events happened to Foster: he sat in with Charlie Parker at Birdland and he was asked to join Count Basie’s band, where he stayed until 1964. Foster’s fiery solos contrasted nicely with **Frank Wes**’ ballad work, providing Basie with an interesting saxophone combination. Foster, already an accomplished composer by this time, learned from Basie how to simplify arrangements to make the music swing. He soon was providing

compositions and arrangements for the band (“Blues Backstage,” “Down for the Count,” the entire *Easin’ It* album, just to name a few), with his most popular number being “Shiny Stockings.” He also was an extremely successful freelance writer, creating a large body of work for jazz, including works contributed to albums by singers **Sarah Vaughan** and **Frank Sinatra**, and a commissioned work for the 1980 Winter Olympics, *Lake Placid Suite*, written for jazz orchestra. In

1983, **Dizzy Gillespie** commissioned Foster to orchestrate Gillespie’s song “Con Alma” for a performance and recording by the London Philharmonic Orchestra.

In the 1970s, Foster played with contemporary musicians such as **Elvin Jones**, **George Coleman**, and **Joe Farrell** and began expanding his compositions. He led his own band, the Loud Minority, until 1986 when he assumed leadership of the Count Basie Orchestra from **Thad Jones**. While playing the favorites, Foster also began introducing original material into the playlist. Foster resigned as the musical director of the orchestra in 1995 and began recording albums again. In addition to performing, Foster has also served as a musical consultant in the New York City public schools and taught at Queens College and the State University of New York at Buffalo. To date, Foster has received four Grammy Awards.



Photo by Lee Tanner

2007

CURTIS FULLER

TROMBONIST EDUCATOR

BORN December 15, 1934 in Detroit, MI

SELECTED DISCOGRAPHY

Blues-ette
SAVOY, 1956

ART BLAKEY AND THE JAZZ MESSENGERS,

Ugetsu
RIVERSIDE/OJC, 1963

Crankin'
MRL, 1973

THE JAZZTET, Real Time
CONTEMPORARY, 1986

Keep It Simple
SAVANT, 2003

A REMARKABLY fluent trombonist, whose impeccable sense of time and ambitious solos made him a mainstay of the hard-bop scene, Curtis Fuller was born in Detroit, where he spent 10 years of his childhood in an orphanage. His interest in jazz was piqued when a nun at the orphanage took him to see Illinois Jacquet's band, which featured **J.J. Johnson** on trombone. He soon took up the instrument.

A stint in an Army band (where he played with Cannonball Adderley) helped him mature into a professional with virtuoso skills. After working in Detroit with **Kenny Burrell** and **Yusef Lateef**, he moved to New York, where he made his recording debut as a leader on *Transition* in 1955. He also became a strong presence on the Blue Note label, working with Clifford Jordan, John Coltrane (on the classic *Blue Train*), and his own *The Opener* (with Hank Mobley). Always in demand—he also played on late-1950s sessions for Prestige, United Artists, and Savoy—Fuller is the only trombonist to have recorded with Coltrane, Bud Powell, and **Jimmy Smith**.

In 1959, he became a founding member of the Jazztet with **Benny Golson** and **Art Farmer**, then joined **Art Blakey's** Jazz Messengers in 1961. For the next four years, working in a front line with **Wayne Shorter** and **Freddie Hubbard**, Fuller helped make this edition of the

Messengers one of the defining bands of the hard-bop era. In 1968, Fuller toured Europe with **Dizzy Gillespie's** big band. During the 1970s, he experimented for a time playing hard bop arrangements in a band featuring electronic instruments, heading a group with guitarist **Bill Washer** and bassist **Stanley Clarke**. He concluded that phase with the 1973 album *Crankin'*.

Fuller toured with the **Count Basie** Band from 1975 to 1977; co-led the quintet *Giant Bones* with **Kai Winding** in 1979 and 1980; and played with **Art Blakey**, **Cedar Walton**, and **Benny Golson** in the late 1970s and early '80s. During the 1980s, Fuller toured Europe regularly with the *Timeless All-Stars* and performed and recorded with a reconvened Jazztet.

In more recent years, Fuller has become known nationally and internationally as a master clinician in jazz studies programs, having worked with students and young professionals at institutions including Skidmore College, Harvard University, Stanford University, the University of Pittsburgh, Duke University, the New England Conservatory of Music, and the John F. Kennedy Center for the Performing Arts. He holds an honorary doctorate from Berklee College of Music.

1982

DIZZY GILLESPIE

TRUMPETER COMPOSER BANDLEADER

BORN October 21, 1917 in Cheraw, SC
DIED January 6, 1993

SELECTED DISCOGRAPHY

The Complete RCA Victor
Recordings 1937-1949
BLUEBIRD, 1937-49

Dizzy's Diamonds
VERVE, 1954-64

Birk's Works: Verve Big Band Sessions
VERVE, 1956-57

Gillespiana/Carnegie Hall Concert
VERVE, 1960-61

Max + Dizzy, Paris 1989
A&M, 1989

Photo by Michael Wilderman

JOHN BIRKS "DIZZY" Gillespie's effect on jazz cannot be overstated: his trumpet playing influenced every player who came after him, his compositions have become part of the jazz canon, and his bands have included some of the most significant names in the business. He was also, along with Charlie Parker, one of the major leaders of the bebop movement.

Gillespie's father was an amateur bandleader who, although dead by the time Gillespie was ten, had given his son some of his earliest grounding in music. Gillespie began playing trumpet at 14 after briefly trying the trombone, and his first formal musical training came at the Laurinburg Institute in North Carolina.

Gillespie's earliest professional jobs were with the Frankie Fairfax band, where he reportedly picked up the nickname Dizzy because of his outlandish antics. His earliest influence was **Roy Eldridge**, whom he later replaced in Teddy Hill's band. From 1939-41, Gillespie was one of the principal soloists in Cab Calloway's band, until he was dismissed for a notorious bandstand prank. While with Calloway he met the Cuban trumpeter Mario Bauza, from whom he gained a great interest in Afro-Cuban rhythms. At this time he also befriended Charlie Parker, with whom he would begin to develop some of the ideas behind bebop while sitting in at Minton's Playhouse in Harlem.

From 1941-43, Gillespie freelanced with a number of big bands,

including that of Earl "Fatha" Hines. Hines' band contained several musicians Gillespie would interact with in the development of bebop, such as singer Billy Eckstine, who formed his own band featuring Gillespie on trumpet in 1944.

The year 1945 was crucial for both bebop and Gillespie. He recorded with Parker many of his small ensemble hits, such as "Salt Peanuts," and formed his own bebop big band. Despite economic woes, he was able to keep this band together for four years. His trumpet playing was at a peak, with rapid-fire attacks of notes and an amazing harmonic range. A number of future greats performed with Gillespie's big band, including saxophonists Gene Ammons, **Yusef Lateef**, Paul Gonsalves, **Jimmy Heath**, **James Moody**, and John Coltrane. The rhythm section of **John Lewis**, **Milt Jackson**, **Kenny Clarke**, and **Ray Brown** became the original Modern Jazz Quartet.

He took various bands on State Department tours around the world starting in 1956, the first time the U.S. government provided economic aid and recognition to jazz. Those excursions not only kept Gillespie working, they also stimulated his musical interests as he began incorporating different ethnic elements into his music, such as the Afro-Cuban rhythms he weaved into his big band arrangements. Never losing his thirst for collaboration, Gillespie worked with a variety of jazz stars as well as leading his own small groups on into the 1980s.



1996

BENNY GOLSON

SAXOPHONIST COMPOSER ARRANGER EDUCATOR

BORN January 25, 1929 in Philadelphia, PA

SELECTED DISCOGRAPHY

Benny Golson's New
York Scene

ORIGINAL JAZZ CLASSICS, 1957

Tenor Legacy

ARKADIA JAZZ, 1996

One Day, Forever

ARKADIA, 1996-2000

Terminal I

CONCORD JAZZ, 2004

New Time, New 'Tet

CONCORD JAZZ, 2008

Photo by Lee Tanner

BENNY GOLSON is as renowned for his distinctive compositions and arrangements as for his innovative tenor saxophone playing. Major cornerstones of his career have included not only notable additions to the jazz canon, but also his work in film and television studios, and his contributions to jazz education.

Golson began on the piano at age nine, moving to the saxophone at age 14. He earned a degree from Howard University, then joined Bull Moose Jackson's band in 1951. Arranging and composing became a serious pursuit for him at the early encouragement of composer-arranger Tadd Dameron, whom he met in Jackson's band. Other early band affiliations included **Lionel Hampton**, **Johnny Hodges**, and **Earl Bostic**. He toured with the **Dizzy Gillespie** big band from 1956-58, then joined **Art Blakey's** Jazz Messengers. His robust playing added extra kick to the band, and his solo on Bobby Timmons' song "Moanin'" is a classic. With the Messengers, Golson's writing skills blossomed as he contributed pieces for the band that have forever entered the jazz canon, including "Along Came Betty," "Blues March," "I Remember Clifford" (written upon the death of his friend Clifford Brown), "Killer Joe" (which later became a hit for **Quincy Jones**), and "Are You Real?"

After leaving the Messengers, he and **Art Farmer** formed the hard bop quintet known as the Jazztet. The original incarnation of the

Jazztet lasted from 1959-62. In 1963, he moved to California and began to concentrate on composing and arranging. He scored music for European and American television and films, and essentially discontinued touring until 1982, when he and Farmer revived the Jazztet briefly.

Thereafter he played more frequently, working in all-star aggregations, and completing commissioned assignments, such as an original orchestral work for the 100th anniversary of the Juilliard School of Music in 2005.

His soundtrack credits include *M*A*S*H*, *Mission Impossible*, *Mod Squad*, and *Ironside*.

In 1987, Golson participated in a U.S. State Department tour of Southeast Asia, New Zealand, Indonesia, Malaysia, Burma, and Singapore. As a tribute to Art Blakey, Golson organized the "Jazz Messengers—A Legacy to Art Blakey" tour of the U.S., Europe, and Japan from 1998 to 2000.

As an educator he has lectured, given clinics, and performed extended residencies at New York University, Stanford University, University of Pittsburgh, Cuyahoga Community College, Rutgers University, William Paterson College, and Berklee College of Music. Among his awards are a 1994 Guggenheim Fellowship and a 2007 Mellon Living Legend Legacy Award. Currently, he is working on two books: a major college textbook and his autobiography.

1986

DEXTER GORDON

SAXOPHONIST

BORN February 27, 1923 in Los Angeles, CA
DIED April 25, 1990

SELECTED DISCOGRAPHY

Dexter Gordon on Dial:
The Complete Sessions
SPOTLITE, 1947

Doin' Alright
BLUE NOTE, 1961

Go!
BLUE NOTE, 1962

Something Different
STEEPLECHASE, 1975

Great Encounters
COLUMBIA, 1978

Photo by Lee Tanner

DEXTER GORDON was one of the leading bebop tenor saxophonists, with his near-vibratoless sound and prodigious ability to improvise. He was a strong influence on the tenor saxophonists who came after bebop, especially **Sonny Rollins** and **John Coltrane**.

Gordon took up the clarinet at age 13, switching to the saxophone at 15. His first formal teacher was Lloyd Reese, who had other notable students, including Charles Mingus and Buddy Collette, with whom Gordon interacted in Reese's student band. Gordon left school in 1940 and joined a local band before taking a position with the **Lionel Hampton** band from 1940-43, cutting his first recordings with the band in 1942. Back home in Los Angeles, Gordon played with Lee Young (brother of Lester) and Jesse Price, and made a subsequent record with Nat "King" Cole at the piano.

Gordon began to garner attention when he moved to New York in 1944 to join the Billy Eckstine Orchestra. He recorded with Eckstine and made his own recordings for the Savoy label. Through the remainder of the 1940s, he played and recorded with the major figures in bebop, such as Charlie Parker, **Dizzy Gillespie**, and Tadd Dameron. Between 1947 and 1952, he locked horns with fellow tenor saxophonist Wardell Gray for a series of classic two-tenor duels, including their classic recording of "The Chase." Continuing

to freelance throughout the 1950s, he began touring Europe as a soloist in the early 1960s to acclaim, eventually settling in Copenhagen in 1962.

Gordon continued to play in Europe as a soloist, making a series of recordings for the Danish label Steeplechase. He added the soprano sax to his arsenal in the early 1970s.

During a trip back to the States in 1976, he took a gig at the Village Vanguard and the response to his playing was overwhelming. He found willing partners in several musicians of a younger generation, including trumpeter Woody Shaw. The response prompted him to return permanently to the U.S., where he made a series of well-received records for the Columbia label. Included was a notable return to his two-tenor battle days, this time with fellow expatriate Johnny Griffin. In 1980, he was inducted into the *DownBeat* Jazz Hall of Fame.

The culmination of the decade-long renewal of interest in Gordon was his starring role in the film *Round Midnight*, which garnered an Oscar nomination. Thereafter, until felled by ill health, he continued to tour with his own potent quartets and returned to his former record label, Blue Note, for a brief time following his film success. His last major concert appearance was with the New York Philharmonic, along with **Ron Carter** and **Tommy Flanagan**, performing *Ellingtones*, a concerto written for Gordon by **David Baker**.

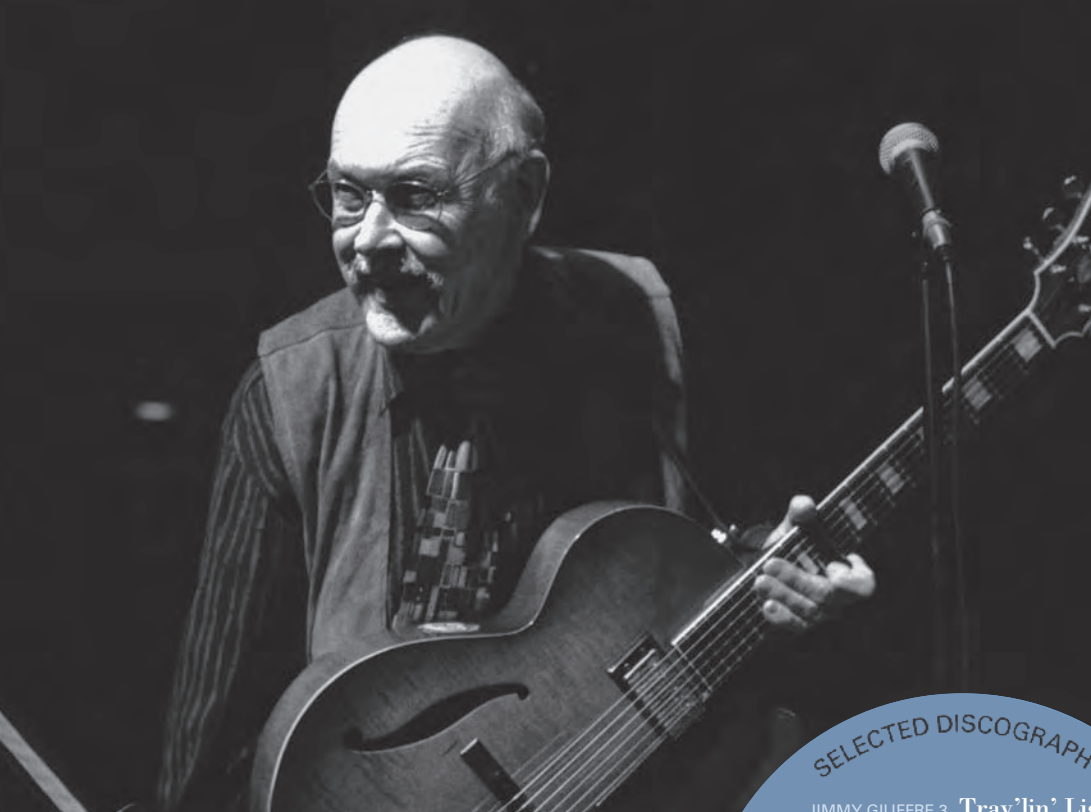


Photo by Lee Tanner

2004

JIM HALL

GUITARIST COMPOSER

BORN December 4, 1930 in Buffalo, NY

SELECTED DISCOGRAPHY

JIMMY GIUFFRÉ 3, *Trav'lin' Light*
ATLANTIC, 1958

SONNY ROLLINS, *The Bridge*
RCA, 1962

RON CARTER AND JIM HALL,
Live at Village West
CONCORD, 1982

Something Special
MUSIC MASTERS, 1993

JIM HALL AND BILL FRISSELL, *Hemispheres*
ARTISTSHARE, 2007-08

JAZZ GUITARIST Jim Hall's technique has been called subtle, his sound mellow, and his compositions understated; yet his recording and playing history is anything but modest. He has recorded with artists ranging from Bill Evans to Itzhak Perlman and performed alongside most of the jazz greats of the 20th century. The first of the modern jazz guitarists to receive an NEA Jazz Masters award, his prowess on the instrument puts him in the company of Charlie Christian, Wes Montgomery, and Django Reinhardt.

After graduating from the Cleveland Institute of Music, Hall became an original member of the **Chico Hamilton** Quintet in 1955 and of the Jimmy Giuffrè 3 the following year—both small but musically vital ensembles of the era. Hall continued to hone his craft on **Ella Fitzgerald**'s South American tour in 1960, a fruitful time in which his exposure to *bossa nova* greatly influenced his subsequent work. From there, he joined **Sonny Rollins**' quartet from 1961-62, and appears on *The Bridge*, Rollins' first recording in three years after a self-imposed retirement. The interplay between Rollins' fiery solos and Hall's classic guitar runs make this one of jazz's most essential recordings.

Hall then co-led a quartet with **Art Farmer**, recorded a series of duets with noted saxophonist Paul Desmond, and performed as a session musician on numerous recordings. His extensive ensemble

experience has produced a control of rhythm and harmony so that Hall's playing, while grounded in scholarly technique and science, sounds both rich and free.

He eventually formed his own trio in 1965, which still performs and records today. Well-studied in classical composition, Hall has produced many original pieces for various jazz orchestral ensembles. His composition for jazz quartet, "Quartet Plus Four," earned him the JAZZPAR Prize in Denmark. In 2004, Towson University in Maryland commissioned a work by Hall for the First World Guitar Congress, *Peace Movement*, a concerto for guitar and orchestra performed by Hall and the Baltimore Symphony.

His influence on jazz guitarists, including such disparate ones as Bill Frisell and Pat Metheny, is immense. Hall continues to explore new avenues of music, even appearing on saxophonist Greg Osby's 2000 recording, *Invisible Hand*, with legendary pianist **Andrew Hill**. He also has worked in smaller settings as well, often in duets with jazz greats such as pianists Bill Evans and Red Mitchell, and bassists **Ron Carter** and Charlie Haden. In addition to numerous Grammy nominations, Hall has been awarded the New York Jazz Critics Circle Award for Best Jazz Composer/Arranger.



Photo by Lee Tanner

2004

CHICO HAMILTON

PERCUSSIONIST BANDLEADER COMPOSER EDUCATOR

BORN September 21, 1921 in Los Angeles, CA

SELECTED DISCOGRAPHY

Complete Pacific Jazz Recordings
of the Chico Hamilton Quintet
MOSAIC, 1955-59

Man From Two Worlds
IMPULSE!, 1962

Dancing to a Different Drummer
SOUL NOTE, 1993

Foreststorn
KOCH, 2000-01

Believe
JOYOUS SHOUT!, 2000-05

FORESTSTORN “CHICO” Hamilton is almost as well known for his band leadership and ability to discover talented newcomers as for his subtle, creative drumming. As a teenager growing up in Los Angeles, Hamilton started playing regularly for the first time with a band that included classmates Charles Mingus, Dexter Gordon, and Illinois Jacquet. He made his recording debut with Slim Gaillard, and studied drumming with jazz great Jo Jones during his military service from 1942-46.

After working briefly with Jimmy Mundy, Count Basie, and Lester Young, Hamilton joined Lena Horne’s band in 1948, staying with her on and off for six years, including a tour of Europe. During this time, he also became an original member of the legendary Gerry Mulligan Quartet, which included Mulligan, Chet Baker, and Bob Whitlock. Successfully recording with them for three years (1952-55) on the Pacific Jazz label, Hamilton got his first shot as bandleader.

In 1955, he formed the Chico Hamilton Quintet, utilizing an unusual combination of instruments: cello, flute, guitar, bass, and drums. One of the important West Coast bands, the Hamilton group made their film debut in the movie *The Sweet Smell of Success*, as well as highlighting *Jazz on a Summer’s Day*, the film about the 1958 Newport Jazz Festival. His second great band started in 1962 with Albert Stinson on bass, Gabor Szabo on guitar, Charles Lloyd on

tenor sax and flute, and George Bohanon on trombone, bringing a fresh, new sound to jazz once again. Over the years, Hamilton’s bands have had various personnel, but the quality of the musicianship has remained high. Some of the players Hamilton nurtured in his bands include Jim Hall, Eric Dolphy, Ron Carter, Arthur Blythe, Larry Coryell, and John Abercrombie.

During the 1960s, Hamilton formed a company to score feature films and commercials for television and radio.

In 1987, Hamilton was on the originating faculty at Parsons New School of Jazz in New York. During the same year, he formed a new quartet called Euphoria, and began touring in Europe. The quartet met with great popularity, and in 1992, their album *Arroyo* placed in the Jazz Album of the Year category in the *DownBeat* Reader’s Poll. In 1995, a documentary of Hamilton’s extraordinary life and career, *Dancing to a Different Drummer*, directed by Julian Benedikt, was presented twice on the French-German Arts Network, ARTE. In June 1999, Hamilton received a Beacons of Jazz award from the Mannes College of Music at the New School University in New York City, where he is currently teaching. Never one to rest on his laurels, Hamilton released four new albums in 2006 in celebration of his 85th birthday. In 2007, he was a member of the NEA’s National Council on the Arts.



Photo by Jann Perrson/CTS IMAGES

1988

LIONEL HAMPTON

VIBRAPHONIST DRUMMER PIANIST VOCALIST BANDLEADER

BORN April 20, 1908 in Louisville, KY

DIED September 30, 2002

SELECTED DISCOGRAPHY

The Complete Lionel Hampton

BLUEBIRD, 1937-39

Hamp: The Legendary

Decca Recordings

DECCA, 1942-63

Hamp and Getz

VERVE, 1956

Reunion at Newport

BLUEBIRD, 1967

Made in Japan

TIMELESS, 1982

FEATURING OUTSTANDING side-men and soloists, as well as his own swinging vibe playing, Lionel Hampton's bands during the 1940s and 1950s were among the most popular and most exciting in jazz. Hampton was raised in the Midwest, primarily in Kenosha, Wisconsin, where he received his first musical training. His career began behind the drums, taking his first music job in a newsboys' band sponsored by the *Chicago Defender*.

In 1928, Hampton moved west to California, landing first in the Paul Howard Orchestra, later working with bandleaders Eddie Barefield and Les Hite. In 1929 he took up the vibraphone with the Hite band, which at the time was led by Louis Armstrong, becoming a pioneering figure in the use of vibes in a jazz band.

Hampton made his recorded debut on an Armstrong version of "Memories of You" in 1930. By 1934, Hampton had become leader of his own band, performing at Sebastian's Cotton Club in Los Angeles. Benny Goodman saw Hampton perform at one of his gigs and recruited him to augment his trio, with **Teddy Wilson** and **Gene Krupa**, for a 1936 recording date. Hampton remained in Goodman's band through 1940, occasionally replacing Krupa on the drums. Hampton became well known with the Goodman band, and started his own big band, achieving his biggest recorded hit with "Flying Home" in May 1942,

driven by Illinois Jacquet's unforgettable tenor saxophone solo.

Hampton's popular big band boasted such potent musicians as **Dexter Gordon**, **Clifford Brown**, **Fats Navarro**, **Johnny Griffin**, **Charles Mingus**, **Art Farmer**, **Clark Terry**, **Cat Anderson**, **Wes Montgomery**, and singers **Dinah Washington**, **Joe Williams**, **Betty Carter**, and **Aretha Franklin**. He toured the globe and continued to nurture young talent, often providing some of the earliest band experiences to musicians who went on to become leaders in their own right. His band became the longest established orchestra in jazz history.

Lionel Hampton received numerous awards of merit, including several honorary doctoral degrees, the National Medal of Arts, and the Kennedy Center Honors. His diligent work with the jazz festival at the University of Idaho in Moscow led to it being renamed the Lionel Hampton International Jazz Festival in 1985. The university's music department shortly followed suit and became the Lionel Hampton School of Music. Winner of numerous polls, Hampton had been an honored soloist into the 1990s, performing in numerous festivals as part of all-star assemblages. In 2001, he donated his vibraphone to the Smithsonian Institution.



Photo by Lee Tanner

2005

SLIDE HAMPTON

TROMBONIST ARRANGER COMPOSER EDUCATOR

BORN April 21, 1932 in Jeannette, PA

SELECTED DISCOGRAPHY

Slide Hampton and His
Horn of Plenty
STRAND, 1959

World of Trombones
1201 MUSIC, 1979

Roots
CRISS CROSS, 1985

Dedicated to Diz
TELARC, 1993

Spirit of the Horn
MCG JAZZ, 2003

SLIDE HAMPTON'S distinguished career spans decades in the evolution of jazz. At the age of 12 he was already touring the Midwest with the Indianapolis-based Hampton Band, led by his father and comprising other members of his musical family. During these tours, Hampton encountered jazz musicians such as **J.J. Johnson** and **Wes Montgomery**, who became early influences. By 1952, at the age of 20, he was performing at Carnegie Hall with the **Lionel Hampton Band**. He then joined **Maynard Ferguson's** band, playing trombone and providing exciting charts on such popular tunes as "The Fugue," "Three Little Foxes," and "Slide's Derangement."

As his reputation grew, he soon began working with bands led by **Art Blakey**, **Dizzy Gillespie**, **Barry Harris**, **Thad Jones**, **Mel Lewis**, and **Max Roach**, again contributing both original compositions and arrangements. In 1962, he formed the **Slide Hampton Octet**, which included stellar horn players **Booker Little**, **Freddie Hubbard**, and **George Coleman**. The band toured the U.S. and Europe and recorded on several labels.

From 1964 to 1967, he served as music director for various orchestras and artists. Then, following a 1968 tour with **Woody**

Herman, he elected to stay in Europe, performing with other expatriates such as **Benny Bailey**, **Kenny Clarke**, **Kenny Drew**, **Art Farmer**, and **Dexter Gordon**. Upon returning to the U.S. in 1977, he began a series of master classes at Harvard University, the University of Massachusetts at Amherst, De Paul University in Chicago, and Indiana University.

During this period he formed the illustrious **World of Trombones**: an ensemble of nine trombones and a rhythm section.

In 1989, with **Paquito D'Rivera**, he was musical director of **Dizzy's Diamond Jubilee**, a year-long series of celebrations honoring **Dizzy Gillespie's** 75th birthday. Hampton's countless collaborations with the most prominent musicians of jazz were acknowledged by the 1998 Grammy Award for Best Jazz Arrangement with a Vocalist for **Dee Dee Bridgewater's** recording "Cotton Tail." Most recently, he has served as musical advisor to the **Carnegie Hall Jazz Band**. A charismatic figure, master arranger, and formidable trombonist, Hampton holds a place of distinction in the jazz tradition.

2004

HERBIE HANCOCK

KEYBOARDIST COMPOSER

BORN April 12, 1940 in Chicago, IL

SELECTED DISCOGRAPHY

The Complete Blue
Note Sixties Sessions
BLUE NOTE, 1962-69

Head Hunters
COLUMBIA, 1973

V.S.O.P.
COLUMBIA, 1977

Village Life
COLUMBIA, 1985

River: The Joni Letters
UNIVERSAL, 2007

Photo by Lee Tanner

HERBIE HANCOCK'S talent as a pianist was evident when, at age 11, he performed Mozart's D Major Piano Concerto with the Chicago Symphony Orchestra. He began playing jazz in high school, initially influenced by Oscar Peterson and Bill Evans. Also at this time, a passion for electronic science began to develop, so Hancock studied both electrical engineering and music composition at Grinnell College in Iowa. His love of electronics led Hancock to be a pioneer in the use of electric piano, clavinet, and synthesizer in jazz.

In 1961, trumpeter Donald Byrd asked the young pianist to join his group in New York, leading to Blue Note offering him a recording contract. His first album as leader, *Takin' Off*, which included the hit single "Watermelon Man," demonstrated a gift for composition and improvisation. His talent impressed Miles Davis enough to ask Hancock to join his band in 1963. In the five years he worked with Davis, who became a mentor as well as an employer, Hancock established his standing as one of the greatest pianists of all time. Along with Ron Carter (bass) and Tony Williams (drums), Hancock altered the role of the rhythm section in jazz to include expanded solos and spontaneous changes in mood and tempo. He also composed a number of pieces for the band as well as for his outstanding solo recordings

with Blue Note. It was toward the end of his tenure with Davis that he began to use electric piano.

After leaving the band in 1968, Hancock continued to explore the use of electronic instruments in his music. In 1973, he formed a quartet whose first recording, *Head Hunters*, launched him into jazz stardom and became a best-selling jazz album. In the late 1970s, Hancock revived the old Miles Davis band (Freddie Hubbard stood in for Davis) under the name V.S.O.P. and they toured extensively.

Throughout his career, he has demonstrated stunning artistic versatility, and in 1983, "Rockit," a single that resulted from a collaborative effort with the rock band Material, became a hit on MTV. Hancock then switched gears completely, partnering with Gambian *kora* virtuoso Foday Musa Suso on two albums, *Village Life* and *Jazz Africa*. He also has written scores for several films, including *Blow-Up* in 1966, *Death Wish* in 1974, and *Round Midnight*, for which he won an Academy Award in 1987.

Hancock has won 12 Grammy Awards in the past two decades, and continues to work as a producer and in both the electric and acoustic spheres of jazz. In 2008, he won the Grammy Award of Album of the Year for *River: The Joni Letters*, the first jazz album to win that award in 43 years.



Photo by Tom Pich

1989

BARRY HARRIS

PIANIST COMPOSER ARRANGER EDUCATOR

BORN December 15, 1929 in Detroit, MI

SELECTED DISCOGRAPHY

Chasin' The Bird

ORIGINAL JAZZ CLASSICS, 1962

Barry Harris Plays Tadd Dameron

CLASSICS, 1975

For The Moment

UPTOWN, 1984

Live at Maybeck Recital Hall,
Vol. 1 & 2

CONCORD, 1990

Live from New York, Vol 1

LINEAGE, 2004

BARRY HARRIS is part of an exceptional crew of Detroit-bred jazz musicians, including **Tommy Flanagan** and **Donald Byrd**, who rose through the extraordinary arts education program in the public school system during the 1930s and 1940s. Harris' earliest musical mentor was a church piano-playing mother who exposed him to piano lessons at age four. He became seriously immersed in jazz in the mid-1940s and fell under the spell of Thelonious Monk, Charlie Parker, and Bud Powell. As a professional, he would become a key translator of Monk's music.

Detroit was blessed with a high-energy jazz scene during the 1940s, and Harris was house pianist at one of the hottest spots, the Blue Bird Lounge. At the Blue Bird and later at the Rouge, he backed such traveling soloists as **Miles Davis**, Wardell Gray, **Max Roach**, Sonny Stitt, **Lee Konitz**, and Lester Young. Displaying an early interest in passing the torch through education, Harris began teaching his bebop theories as early as 1956, tutoring young talent such as **Joe Henderson**. It is a tradition he has carried on throughout his life.

At the urging of Cannonball Adderley, Harris left Detroit in 1960 and moved to New York. In addition to Adderley, Harris found work

in the 1960s and 1970s with fellow Detroiter **Yusef Lateef**, Charles McPherson, and Coleman Hawkins. In addition to sideman work, Harris led various trios and duos at piano bars and restaurants around New York. He also began to get work as an arranger and composer, showing a particular adeptness for his treatment of strings. A consummate freelancer, he found work in a variety of diverse settings and continued to play, inaugurating the Lincoln Center's Penthouse piano series in 1997.

By the early 1980s, Harris' acumen as a teacher and mentor to developing pianists had become legendary. He was able to expand these interests when he opened the Jazz Cultural Center in 1982 on Eighth Avenue in Manhattan. The Center served as workshop, educational facility, and performance space for Harris and his affiliated artists, but unfortunately only lasted until 1987. Harris soldiered on, though, continuing to teach and mentor young musicians, holding weekly workshop sessions in New York City for aspiring performers. He also continues to present and produce annual multimedia concert spectacles at places like Symphony Space and the Manhattan Center in New York.



Photo by Vance Jacobs

1995

ROY HAYNES

DRUMMER

BORN March 13, 1925 in Roxbury, MA

SELECTED DISCOGRAPHY

We Three
ORIGINAL JAZZ CLASSICS, 1958

Out of the Afternoon
IMPULSE!, 1962

Te Vou!
DREYFUS, 1995

The Roy Haynes Trio
VERVE, 2000

Whereas
DREYFUS JAZZ, 2006

SEEMINGLY AGELESS, Roy Haynes has played the drums from the bebop days of the 1940s to the present day with the same restless energy. Haynes has remained fresh in his outlook and in his thirst for collaborating with younger artists and those who play in challenging styles, as is shown in his work with such disparate artists as Roland Kirk, Danilo Pérez, and Pat Metheny. He also has been a favorite sideman for any number of artists because of his crisply distinctive drumming style. Thelonious Monk once described Haynes' drumming as "an eight ball right in the side pocket."

Haynes became interested in music through his father, a church organist. In his earliest professional playing years in the mid-1940s, he worked in Boston with Sabby Lewis, Frankie Newton, and Pete Brown. In 1945, he joined the Luis Russell band, remaining until 1947, whereupon he joined Lester Young's band. In the late 1940s to mid-1950s, he worked with such greats as Miles Davis, Charlie Parker, Bud Powell, and Kai Winding. He later played in Monk's band at the Five Spot Cafe before forming his own band in 1958.

Some of his most noted work in the early 1960s came when he subbed for Elvin Jones in the John Coltrane Quartet, both on gigs and on records. His drumming style was a marked change for Coltrane from Elvin Jones' approach—lighter, less aggressive—and it gave the quartet a different sound. Among his other affiliations during the late 1950s to

early 1960s were George Shearing, **Kenny Burrell**, Lennie Tristano, and Stan Getz. In addition, his style of drumming was an ideal accompaniment to singers, accenting the vocals without overpowering them, and he worked with **Sarah Vaughan**, and Lambert, Hendricks & Ross.

He later joined vibist Gary Burton, who had been a member of Getz's band. After Burton's band, which was one of the precursors of the jazz-rock movement, Haynes formed the Hip Ensemble, featuring such musicians as George Adams, and Hannibal Marvin Peterson. The band had a decidedly contemporary flavor, often employing various guitarists. He also has enjoyed an occasional playing relationship with **Chick Corea**, dating back to their Stan Getz days. He joined Corea's Trio Music band in 1981. Haynes received the prestigious Danish award, the JAZZPAR Prize, in 1994.

While periodically leading his own bands, he has also worked with artists such as **Billy Taylor**, **Hank Jones**, and Ted Curson, and as an innovative drummer in a variety of settings. His bands have included some of the more exceptional young musicians on the scene, ranging from his Hip Ensemble to his various quartets. He continues to influence the next generation of drummers with his distinctive sound.



Photo by Tom Pich

2003

JIMMY HEATH

SAXOPHONIST FLUTIST COMPOSER
ARRANGER EDUCATOR

BORN October 25, 1926 in Philadelphia, PA

SELECTED DISCOGRAPHY

Really Big!

RIVERSIDE/OJC, 1960

On the Trail

RIVERSIDE/OJC, 1964

Little Man, Big Band

VERVE, 1992

HEATH BROTHERS, **Jazz Family**
CONCORD, 1998

Turn Up the Heath

PLANET ARTS, 2006

THE SECOND OF the illustrious Heath Brothers to receive an NEA Jazz Master Fellowship (bassist Percy received the award in 2002), Jimmy was the first Heath to choose music as a career path. Starting on alto saxophone (and acquiring the nickname “Little Bird” due to the influence Charlie “Yardbird” Parker had on his style), one of his first professional jobs came in 1945–46 in the Midwest territory band led by Nat Towles, out of Omaha, Nebraska.

Returning to Philadelphia, he briefly led his own big band with a saxophone section that included John Coltrane and **Benny Golson**—also products of the city’s jazz scene. Gigs followed with Howard McGhee in 1948 and with **Dizzy Gillespie**’s big band from 1949–50.

In the early 1950s, Heath switched to tenor sax and briefly occupied Coltrane’s place in **Miles Davis**’ band in 1959. In the 1960s, he began his own recordings as a leader, and frequently teamed up with **Milt Jackson** and **Art Farmer**. By that time he had honed his talent as a composer and arranger, creating such widely performed compositions as “Gingerbread Boy” and “C.T.A.” By combining his versatile style of performing and his outstanding writing and arranging abilities, he

has set a high standard of accomplishment in the jazz field. He has made more than 100 recordings and composed more than 100 original works.

As an educator, Heath has taught at Jazzmobile, Housatonic Community College, City College of New York, and Queens College, where he retired from full-time teaching in 1998.

He holds honorary degrees from Sojourner-Douglass College and the Juilliard School, and has a chair endowed in his name at Queens College. He continues to conduct workshops and clinics throughout the United States, Canada, and Europe.

Since the mid-1970s, Jimmy had been teaming up with brothers Percy and Albert “Tootie” as the Heath Brothers, a band which also at times included contributions from Jimmy’s son, the noted percussionist, composer, and rhythm-and-blues producer, Mtume. In addition, he has performed with other jazz greats, such as **Slide Hampton** and Wynton Marsalis, and indulged in his continuing interest in the dynamics of arranging for big band. He remains active as an educator, saxophonist, and composer.



2002

PERCY HEATH

BASSIST CELLIST

BORN April 30, 1923 in Wilmington, NC

DIED April 28, 2005

SELECTED DISCOGRAPHY

MODERN JAZZ QUARTET, *The Artistry of the Modern Jazz Quartet*
PRESTIGE, 1952-55

JIMMY HEATH, *Really Big!*
ORIGINAL JAZZ CLASSICS, 1960

HEATH BROTHERS, *Marchin' On!*
STRATA EAST, 1976

HEATH BROTHERS, *Brotherly Love*
ANTILLES, 1991

MODERN JAZZ QUARTET,
Celebration
ATLANTIC, 1992

Photo by Lee Tanner

PERCY HEATH was the backbone of the popular jazz group Modern Jazz Quartet, and a superb bassist so sought after that he appeared on more than 200 jazz albums. Heath was a member of one of the great families of jazz (along with the Joneses and Marsalises), with brothers Jimmy (on saxophone) and Albert “Tootie” (on drums) also being stellar jazz musicians.

Heath started on the violin in his school orchestra but began to seriously study music at the Granoff School of Music in Philadelphia after his service in the Air Force. In 1947, he joined his brother Jimmy in Howard McGhee’s band, ending up in New York where he performed regularly with jazz greats such as Miles Davis, J.J. Johnson, Sonny Rollins, Fats Navarro, and Charlie Parker. Heath joined Dizzy Gillespie’s sextet from 1950-52, where he met the other members of the soon-to-be Modern Jazz Quartet (MJQ): John Lewis, Milt Jackson, and Kenny Clarke. Heath stayed with MJQ, off and on, from its beginning in 1952 for more than 40 years. Lewis’ arrangements brought the bass into greater prominence, prompting Heath to greater

heights with his performances. During his time with MJQ, Heath performed on film soundtracks and with symphony orchestras and string quartets, always exhibiting style and poise in every setting.

During the break from the MJQ in 1975-82, Heath worked with Sarah Vaughan and began performing with the Heath Brothers band, which included Jimmy and Tootie, sometimes playing cello instead of bass. The Heath Brothers were featured in Danny Scher’s 2006 documentary, *Brotherly Love*.

His talents on bass were much in demand as the house bass player for both Prestige and Blue Note record labels, providing a confident, straight-ahead style of playing reminiscent of the great Ray Brown.

Heath received many honors in his career, such as the Maria Fischer Award, France’s Cross of Officer of Arts and Letters, and an honorary doctoral degree from Berklee College of Music in Boston, Massachusetts. In addition, Heath performed at the White House for Presidents Nixon and Clinton.



Photo by Lee Tanner

1999 JOE HENDERSON

SAXOPHONIST

BORN April 24, 1937 in Lima, OH
DIED June 30, 2001

SELECTED DISCOGRAPHY

Page One
BLUE NOTE, 1963

Four!
VERVE, 1968

The State of the Tenor, Vol. 1 & 2
BLUE NOTE, 1985

Lush Life: The Music of
Billy Strayhorn
VERVE, 1991

Big Band
VERVE, 1992-96

ONE OF THE more distinctive tenor saxophone voices to have emerged during the 1960s, Joe Henderson's rich tone and strong sense of rhythm influenced scores of tenor saxophonists who followed him. In concert, his aggressive playing was often tempered by a melodic touch on ballads.

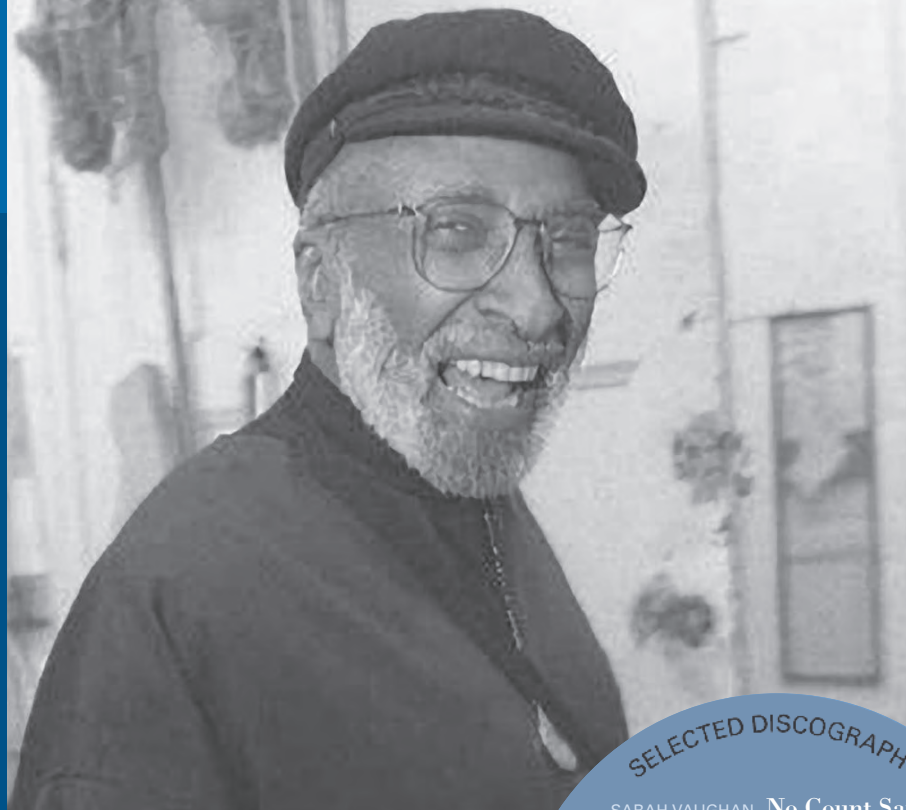
Growing up in Lima, Ohio, he first played the drums, switching to tenor saxophone at age 13. After high school he studied at Kentucky State College, then Wayne State in Detroit from 1956-60, as well as under the private tutelage of pianist **Barry Harris**. One of his first jazz jobs was alongside saxophonist **Sonny Stitt**. In 1960, he then led his own band in Detroit until entering the Army that year, playing in the Army band until 1962.

After leaving the Army, Henderson eventually moved to New York, where he worked with organist **Jack McDuff**, then co-led a band with **Kenny Dorham** during 1962-63. His first recording as a leader in 1963, *Page One*, was one of the most popular releases for the Blue Note label, and led to one of his richest recording periods both as a leader and sideman. He played with **Horace Silver** in 1964-

66, and **Andrew Hill** in 1965, both Blue Note artists. His work on Lee Morgan's album *The Sidewinder*, especially on the hit title track, contains some of his best solos of the period. During the late 1960s, he was part of the cooperative band, the Jazz Communicators, with **Freddie Hubbard** and **Louis Hayes**.

At the end of the decade he spent more than a year with the **Herbie Hancock** Sextet (1969-70), and joined the pop band Blood, Sweat & Tears for a short time in 1971. Thereafter he worked mainly as a leader and freelance saxophonist. His bands employed a number of outstanding musicians and, following his Blue Note years, he made a series of rewarding discs for the Milestone label.

In the 1990s, Henderson experienced a resurgence in popularity with a series of well-received albums on the Verve label. His recordings of the music of **Billy Strayhorn**, **Miles Davis**, and **Antonio Carlos Jobim** in inventive arrangements were inspired, and he showed a skill for big band arrangement with his 1996 release, *Big Band*. Henderson stopped performing in 1998 after suffering a stroke.



2004

LUTHER HENDERSON

ARRANGER MUSICAL DIRECTOR PIANIST

BORN March 14, 1919 in Kansas City, MO
DIED July 29, 2003

SELECTED DISCOGRAPHY

SARAH VAUGHAN, *No Count Sarah*
MERCURY, 1958

EILEEN FARRELL, *I Got a Right to Sing the Blues*
COLUMBIA, 1960

ORIGINAL CAST RECORDING, *Ain't Misbehavin'*
RCA, 1978

AMERICAN COMPOSERS ORCHESTRA, *Four Symphonic Works by Duke Ellington*
MUSIC MASTERS, 1989

CANADIAN BRASS QUINTET, *Red Hot Jazz: The Dixieland Album*
PHILIPS, 1993

Photo by Sara Krulwich/The New York Times/Redux

WHEN HE WAS four, Luther Henderson moved to Harlem with his family and became neighbors with Duke Ellington. Ellington would become a major influence on Henderson's life, beginning in the late 1940s and early 1950s when he adapted and orchestrated some of Ellington's larger works, such as "Harlem—A Tone Parallel" and "Three Black Kings," for performance in a concerto grosso format by Henderson's orchestra and another symphony orchestra. Henderson's classical training at the Juilliard School and music study at New York University led Ellington to dub Henderson "his classical arm." His talents included composing, arranging, conducting, and performing, and he was hired by Ellington in 1946 to orchestrate his Broadway musical, *Beggar's Holiday*.

Henderson worked on more than 50 Broadway productions in various capacities. For *Ain't Misbehavin'*, he was the original pianist as well as orchestrator, arranger, and musical supervisor. For *Lena Horne: The Lady and Her Music*, he was the musical consultant and arranged several selections. He orchestrated such musicals as the Tony Award-winning *Raisin*, *Play On!*, and *Jelly's Last Jam*. As a dance arranger, Henderson's credits included *Flower Drum Song*, *Do Re Mi*, *Funny Girl*, and *No, No Nanette*. His skill in bringing a jazz sensibility to musical theater was much in demand. For *Jelly's Last*

Jam, he rearranged Jelly Roll Morton's jazz compositions and musical fragments into a hit musical; *Ain't Misbehavin'* used the music of jazz great Fats Waller as a base.

Henderson's talents extended to the arena of television, where he held positions as musical director, orchestrator, arranger, and pianist for the Columbia Pictures television special *Ain't Misbehavin'* for which he received an Emmy nomination.

Albums to his credit included several with the Canadian Brass Quintet and Eileen Farrell's *I Got a Right to Sing the Blues*, which was re-released in 1992. For Columbia Records, the Luther Henderson Orchestra recorded six albums. In addition, Henderson contributed to various albums recorded by the Duke Ellington Orchestra, the Andre Kostelanetz Orchestra, the Royal Philharmonic, Mandy Patinkin, Polly Bergen, Anita Ellis, and others. Henderson's composition "Ten Good Years," with lyricist Martin Charnin, was recorded by Nancy Wilson on her *Coconut Grove* album.

Henderson died of cancer in 2003. His widow, Billie Allen-Henderson, created the Luther Henderson Scholarship Fund at the Juilliard School in New York in 2006 for students of color to pursue musical study.



Photo by Tom Pich

1993

JON HENDRICKS

VOCALIST LYRICIST EDUCATOR

BORN September 16, 1921 Newark, OH

SELECTED DISCOGRAPHY

LAMBERT, HENDRICKS & ROSS,
Sing a Song of Basie
VERVE, 1957

LAMBERT, HENDRICKS & ROSS, *Everybody's Boppin'*
COLUMBIA, 1959-61

Love
MUSE, 1981-82

Freddie Freeloader
DENON, 1989-90

WYNTON MARSALIS, *Blood
on the Fields*
COLUMBIA, 1994

JON HENDRICKS helped create the singing style known as “vocalese,” or crafting songs and lyrics out of the note sequences of famous jazz instrumental solos, as a member of the great jazz vocal ensemble Lambert, Hendricks & Ross. A gifted lyricist, he has added words to classics by **Count Basie**, **Horace Silver**, **Miles Davis**, and **Art Blakey**, brilliantly mirroring the instrumental effects.

He grew up largely in Toledo, Ohio, one of 17 children. His singing career began at age eight at parties and dinners. Later he sang on a radio show on which he was occasionally accompanied by another Toledoan, the great pianist Art Tatum. Returning home from service in the Army, he studied at the University of Toledo and taught himself to play drums. In 1952, he relocated to New York and found his initial work as a songwriter, working for such artists as Louis Jordan and King Pleasure. One of his earliest recordings came on a version of the Woody Herman band feature “Four Brothers.”

His collaboration with vocalist Dave Lambert began in 1957 when he re-recorded “Four Brothers,” which led to their association with singer **Annie Ross** on a collection of Count Basie songs. *Sing a Song of Basie*, using innovative multitracked arrangement of vocals, became a hit when released in 1958 and gave birth to Lambert, Hendricks & Ross as a full-time act. They subsequently toured with the Basie

band and were a top-selling act for nearly four years, until Ross left the band. Lambert and Hendricks continued for a while with new singer Yolande Bavan, eventually breaking up in 1964. Hendricks found work as a soloist, then moved to England in 1968. In the early 1970s he put together another trio, this time with wife Judith and daughter Michelle, an arrangement he has occasionally revisited over the years.

Evolution of the Blues, an extended stage work Hendricks had first performed with Lambert and Ross at the Monterey Jazz Festival in 1960, went on a five-year run at the Broadway Theatre in San Francisco in the 1970s. Thereafter he took a variety of university teaching positions in California, and continued to work with Judith, Michelle, and youngest daughter Aria, with occasional male singers such as Bobby McFerrin, Kevin Burke, and Miles Griffith. He has written for and played with the Manhattan Transfer, a jazz vocal group heavily influenced by Hendricks. Also, he was one of three singers in Wynton Marsalis’ Pulitzer Prize-winning oratorio, *Blood on the Fields*. He has written lyrics to a number of jazz standards, including “Four,” “Hi Fly,” “Along Came Betty,” “Desifinado,” and “No More Blues.” In 2000, he was appointed Distinguished Professor of Jazz Studies at the University of Toledo in Ohio.

2004

NEA JAZZ MASTERS FELLOWSHIP FOR
JAZZ ADVOCACYNAT
HENTOFF

CRITIC JOURNALIST PRODUCER

BORN June 10, 1925 in Boston, MA

SELECTED BIBLIOGRAPHY

Jazz Country
HARPER COLLINS, 1965The Jazz Life
HARPER COLLINS 1975Jazz Is
RANDOM HOUSE, 1976Boston Boy: Growing Up With Jazz
and Other Rebellious Passions
RANDOM HOUSE, 1986The Nat Hentoff Reader
DACAPO PRESS, 2001

Growing Up with Jazz and Other Rebellious Passions (1986), *Listen to the Stories: Nat Hentoff on Jazz and Country Music* (1995), and *American Music Is* (2004). His work has appeared in such venerable publications as the *New York Times*, *New Republic*, *JazzTimes*, and *New Yorker*, where he was a staff writer for more than 25 years. In addition to his status as a renowned jazz historian and critic, Hentoff also is an expert on First Amendment rights, criminal justice, and education and has written a number of books on these topics.

In 1980, he was awarded a Guggenheim Fellowship in education as well as a Silver Gavel Award from the American Bar Association for his coverage of the law and criminal justice. Five years later, he was awarded an honorary degree from Northeastern University. The multidisciplinary body of work that Hentoff has produced represents an articulation of the interconnectedness of the ideals of constitutional rights and jazz music and is without a doubt a major contribution to the dialogue surrounding the uniquely American jazz tradition. Currently, Hentoff writes about music for the *Wall Street Journal* and has a column in the United Media syndicate, which distributes the column to 250 papers nationwide.

Photo by Tom Pich

ONE OF THE major voices in jazz literature, Nat Hentoff has written about and championed jazz for more than half a century, produced recording sessions for some of the biggest names in jazz, and written liner notes for many more. Through his work, he has helped to advance the appreciation and knowledge of jazz. It is fitting that he is the first to receive the NEA Jazz Masters Fellowship for Jazz Advocacy.

Hentoff began his education at Northeastern University in Boston, his hometown, and went on to pursue graduate studies at Harvard University. As a graduate student, he hosted a local radio show and became immersed in the Boston jazz scene. In 1953, after completing a Fulbright Fellowship at the Sorbonne in Paris, he spent four years as an associate editor at *DownBeat* magazine, where he laid the foundation for a truly remarkable career as a jazz journalist. Hentoff was co-editor of *Jazz Review* from 1958 to 1961, and worked for the Candid label as A&R director from 1960 to 1961, producing recording sessions by jazz icons such as Charles Mingus, Cecil Taylor, and Abbey Lincoln.

His books on music include *Jazz Country* (1965), *Jazz: New Perspectives on the History of Jazz by Twelve of the World's Foremost Jazz Critics and Scholars* (with Albert J. McCarthy, 1974), *Boston Boy:*

1997

BILLY HIGGINS

DRUMMER

BORN October 11, 1936 in Los Angeles, CA
DIED May 3, 2001

SELECTED DISCOGRAPHY

ORNETTE COLEMAN,
Change of the Century
ATLANTIC, 1959

Soweto
RED, 1979

Mr. Billy Higgins
EVIDENCE, 1984

3/4 For Peace
RED, 1993

CHARLES LLOYD AND BILLY HIGGINS,
Which Way Is East
ECM, 2001

KOWN AMONG musicians and fans as “Smiling Billy,” Billy Higgins was first introduced to the broader jazz public when he came to the East Coast with the **Ornette Coleman** Quartet in 1959 for their extended engagement at the Five Spot Cafe. Although he does not have many records under his own name, Higgins was often in great demand as a sideman, providing sensitive accompaniment in a variety of settings.

Higgins started on the drums at age 12. By the time he was 19, he was working in rhythm-and-blues bands, with musicians such as Amos Milburn and Bo Diddley. Other early affiliations included singers Brook Benton, Jimmy Witherspoon, and Sister Rosetta Tharpe. He also began working with jazz artists such as **Dexter Gordon**, Don Cherry, James Clay, and Walter Benton. He joined the Red Mitchell band in 1957, but soon left to join Ornette Coleman’s new band, with which he worked steadily in 1958 and 1959. In the early 1960s, he worked with Thelonious Monk, John Coltrane, and **Sonny Rollins**. By then he had become one of the most in-demand freelance drummers on the scene, particularly on many Blue Note sessions.

His drumming was an important addition to many recordings, such as **Andrew Hill**’s *Point of Departure*, **Herbie Hancock**’s *Takin’ Off*, and Lee Morgan’s *The Sidewinder*, the last two being especially popular jazz albums. He would intermittently work with Coleman again in the 1960s and 1970s as well. Outside of Coleman, a frequent musical collaborator was **Cedar Walton**, an association that began in 1966 and continued into the 1990s, often in Walton’s Eastern Rebellion band.

In 1989, Higgins co-founded a cultural community center, the World Stage, in Los Angeles to advance the position of African-American music, literature, and art. In the 1990s his career was halted by kidney disease, leading to a subsequent kidney transplant. After resuming playing, he remained much in demand for record dates. During 1999-2001, he worked frequently with Charles Lloyd when not leading his own bands, recording some of his most inventive drumming while playing against Lloyd’s saxophone.

Photo by Lee Tanner



2008

ANDREW HILL

PIANIST COMPOSER ARRANGER BANDLEADER EDUCATOR

BORN June 30, 1931 in Chicago, IL
DIED April 20, 2007

SELECTED DISCOGRAPHY

Point of Departure
BLUE NOTE, 1964

Passing Ships
BLUE NOTE, 1969

Live at Montreux
FREEDOM, 1975

Dusk
PALMETTO, 1999

Time Lines
BLUE NOTE, 2005

Photo by Lee Tanner

RECOGNIZED BY Blue Note Records' founder Alfred Lion as his "last, great protégé," pianist Andrew Hill spent 40 years composing, performing, recording, and mentoring young musicians.

Born in Chicago in 1931, Andrew Hill began teaching himself to play piano at age 10, and was later introduced to German composer and music theorist-in-exile Paul Hindemith. He started performing in 1952 with touring jazz musicians, including Charlie Parker, Dinah Washington, Coleman Hawkins, and Miles Davis.

He moved to New York in 1961 and shortly thereafter was contracted by Alfred Lion at Blue Note Records as a leader and a sideman, producing his early classics for the label, such as *Point of Departure* and *Black Fire*. Hill's Blue Note sessions with acclaimed musicians such as Eric Dolphy, Kenny Dorham, John Gilmore, Roy Haynes, Joe Henderson, and Elvin Jones cemented his reputation as a musician and composer of some renown.

Hill served as composer-in-residence at Colgate University of Hamilton from 1970-72. In California, he performed in concert and taught classes at public schools and social service institutions before becoming an associate professor of music at Portland State University,

where he established the successful Summer Jazz Intensive. He also performed and taught at Harvard and Wesleyan universities among others.

He returned to New York City in the 1990s, reestablishing himself as a pianist, ensemble leader, and composer. In 2000, Hill released *Dusk*, a song cycle loosely based on Jean Toomer's 1923 book *Cane*, with yet another phenomenal band.

The album brought him to the attention of and garnered him acclaim from a larger jazz audience, claiming a place on best-album-of-the-year lists in *Fortune Magazine*, *San Diego Union Tribune*, *Philadelphia Inquirer*, *JazzTimes*, and *DownBeat*.

The new attention led to reissues of his classic Blue Note recordings of the 1960s and new issues of some previously unreleased recordings from that time period. One of the most interesting was *Passing Ships*, a previously unknown nonet recording that prefaced his big band recording in 2002, *A Beautiful Day*, by more than 30 years. In 2003, he received the prestigious Danish award, the JAZZPAR Prize.

After fighting lung cancer for many years, Hill succumbed to the disease in April 2007. He was notified of the NEA Jazz Masters award before his passing, and his wife accepted the award on his behalf.

1993

MILT HINTON

BASSIST EDUCATOR

BORN June 23, 1910 in Vicksburg, MS
DIED December 19, 2000

SELECTED DISCOGRAPHY

CAB CALLOWAY,
Are You Hep to the Jive?
COLUMBIA/LEGACY, 1937-47

The Judge at his Best
CHIAROSCURO, 1973-95

Back to Bass-ies
PROGRESSIVE, 1984

BRANFORD MARSALIS, **Trio Jeepy**
COLUMBIA, 1988

Laughing at Life
COLUMBIA, 1995

Photo by Lee Tanner

MILT HINTON'S career spanned the gamut of jazz generations, working from the early swing days of the 1930s with Cab Calloway through the end of the millennium with the new guard of jazz, such as Branford Marsalis and Christian McBride. His ability to make a contribution in any setting allowed for his vast array of work. As a soloist, Hinton, nicknamed "The Judge," was adept at the early bass tradition of slapping the strings. In addition to his love of music, Hinton was a perceptive and widely exhibited photographer. Much of the history of jazz can be found in his photographs, which were published in several magazines and in two extraordinary coffee-table books.

Like many African-American families in the early part of the 20th century, Hinton's family migrated north from Mississippi to Chicago, where he was raised. His mother was a church musician, playing organ and piano, and directing the choir. She bought him a violin for his 13th birthday, which he studied for four years from 1923-27. Later he picked up the bass horn and tuba while studying music at Wendell Phillips High School in Chicago. In 1928, he found his voice when he switched to string bass. One of his earliest professional affiliations was with violinist Eddie South, with whom he played intermittently between 1931-36. Other early affiliations included Zutty Singleton, Erskine Tate, Art Tatum, and Jabbo Smith.

Hinton's early career experience was centered around the Cab Calloway Orchestra, with which he worked from 1936-51. After leaving Calloway, he worked with the big bands of Joe Bushkin, Jackie Gleason, Phil Moore, and Count Basie. He played with Louis Armstrong between 1952-55, then became a staff musician for CBS, one of the first African-American musicians welcomed into the TV studios. From 1956 on, Hinton was a much in-demand studio musician, adept at different styles of playing, from the pop of Paul Anka to the jazz of **Teddy Wilson**. He also was in demand in live settings, performing with Jimmy McPartland, Benny Goodman, Ben Webster, Sammy Davis, Jr., Judy Garland, and Harry Belafonte, among others. In the 1960s, he became a staff musician at ABC, working on the *Dick Cavett Show*. In the last decades of his life, Hinton continued to play and record, inspiring new generations of jazz musicians and fans.

He received numerous honorary doctoral degrees and taught jazz at several colleges and universities, including Hunter College, Baruch College, Skidmore College, and Interlochen Music Camp. A 2003 documentary, *Keeping Time: The Life, Music + Photographs of Milt Hinton*, chronicled his career.



2005

SHIRLEY HORN

VOCALIST PIANIST

BORN May 1, 1934 in Washington, DC
DIED October 20, 2005

SELECTED DISCOGRAPHY

Embers and Ashes
STEREO-CRAFT, 1960

Violets for Your Furs
STEEPLE CHASE, 1981

You Won't Forget Me
VERVE, 1990

I Remember Miles
VERVE, 1998

May the Music Never End
VERVE, 2003

Photo by Ray Avery/CTS IMAGES

SHIRLEY HORN began leading her own group in the mid-1950s, and in 1960 recorded her first album, *Embers and Ashes*, which established her reputation as an exceptional and sensitive jazz vocalist. Born in 1934 in Washington, DC, she studied classical piano as a teenager at Howard University's Junior School of Music.

Under the influence of artists such as Oscar Peterson and Ahmad Jamal, she then began a career as a jazz pianist and soon after discovered the great expressive power of her voice. When Miles Davis heard *Embers and Ashes*, he brought her to New York, where she began opening for him at the Village Vanguard. Soon she was performing in major venues throughout the United States and recording with Quincy Jones for the Mercury label.

For some years she spent much of her time in Europe, then took a ten-year hiatus to raise her family in Washington. She continued to appear in and around the DC area, and in the 1980s she returned to the recording studio. The overwhelming critical success of her 1981 appearance at Holland's North Sea Jazz Festival reintroduced

her to old fans, won her new followers, and revitalized her career, allowing her to take to the road with her trio and record more albums.

Her association with the Verve label, which began in 1987, gave a new showcase to her inimitable style and cemented her reputation as a world-class jazz artist. Six of her more than 20 albums have been nominated for Grammy Awards, and she has collaborated with jazz artists including Hank Jones, Kenny Burrell, Wynton Marsalis, Roy Hargrove, Buck Hill, Branford Marsalis, and Toots Thielemans.

In 1990, she collaborated with Miles Davis on her critically acclaimed album *You Won't Forget Me*. Her 1992 recording *Here's to Life* was that year's top-selling jazz album and earned a Grammy Award for arranger Johnny Mandel. In 1998, Horn paid tribute to her mentor with the brilliant recording *I Remember Miles*, winning the Grammy Award for Best Jazz Vocal Performance. Health problems in the early 2000s forced her to cut back on her appearances.



Photo by Lee Tanner

2006

FREDDIE HUBBARD

TRUMPETER

BORN April 7, 1938 in Indianapolis, IN
DIED December 29, 2008

SELECTED DISCOGRAPHY

Ready for Freddie
BLUE NOTE, 1961

Hub-Tones
BLUE NOTE, 1962

Straight Life
COLUMBIA, 1970

Live
CLP, 1983

New Colors
HIP BOP ESSENCE, 2000

ONE OF THE greatest trumpet virtuosos ever to play in the jazz idiom, and arguably one of the most influential, Freddie Hubbard played mellophone and then trumpet in his school band and studied at the Jordan Conservatory with the principal trumpeter of the Indianapolis Symphony Orchestra. As a teenager, he worked with Wes and Monk Montgomery and eventually founded his own band, the Jazz Contemporaries, with bassist Larry Ridley and saxophonist James Spaulding. After moving to New York in 1958, he quickly astonished fans and critics alike with his depth and maturity, playing with veteran artists Philly Joe Jones, Sonny Rollins, Slide Hampton, J.J. Johnson, Eric Dolphy, and Quincy Jones, with whom he toured Europe.

In June 1960, on the recommendation of Miles Davis, he recorded his first solo album, *Open Sesame*, for Blue Note Records, just weeks after his 22nd birthday. Within the next 10 months, he recorded two more albums, *Goin' Up* and *Hub Cap*, and then in August 1961 made what many consider to be his masterpiece, *Ready for Freddie*, which was also his first Blue Note collaboration with Wayne Shorter. That same year, Hubbard joined Art Blakey's Jazz Messengers, replacing Lee Morgan. By now, he had indisputably developed his own sound and had won the *DownBeat* "New Star" award on trumpet.

Hubbard remained with the Jazz Messengers until 1964, when he left to form his own small group, which over the next years featured Kenny Barron and Louis Hayes. Throughout the 1960s, Hubbard also played in bands led by other legends, including Max Roach, and was a significant presence on the Blue Note recordings of Herbie Hancock, Wayne Shorter and Hank Mobley. Hubbard was also featured on four classic, groundbreaking 1960s sessions: Ornette Coleman's *Free Jazz*, Oliver Nelson's *Blues and the Abstract Truth*, Eric Dolphy's *Out to Lunch*, and John Coltrane's *Ascension*.

In the 1970s, Hubbard achieved his greatest popular success with a series of crossover albums on Atlantic and CTI Records, including the Grammy Award-winning *First Light*. He returned to acoustic hard bop in 1977 when he toured with the V.S.O.P. quintet, which teamed him with the members of Miles Davis' 1960s ensemble: Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams. In the 1980s, Hubbard again led his own groups, often in the company of Joe Henderson, and he collaborated with fellow trumpet legend Woody Shaw on a series of albums for the Blue Note and Timeless labels.



Photo by Lee Tanner

1997 MILT JACKSON

VIBRAPHONIST PIANIST BANDLEADER

BORN January 1, 1923 in Detroit, MI

DIED October 9, 1999

SELECTED DISCOGRAPHY

MODERN JAZZ QUARTET, MJQ
ORIGINAL JAZZ CLASSICS, 1954-56

Plenty, Plenty Soul
ATLANTIC, 1957

Bags Meets Trane
ATLANTIC, 1959

Milt Jackson + Count Basie + The Big Band,
Vol. 1 & 2
ORIGINAL JAZZ CLASSICS, 1978

Sa Va Bella
WARNER BROTHERS, 1996

CHARACTERIZED BY a slower vibrato than his predecessors, Milt Jackson's ability to swing and to create vocal-like inflections made his an instantly recognizable sound on the vibes. Another jazz musician whose earliest experience was in the church, he sang gospel duets with his brother and played the guitar. At age 11, he began playing the piano, moving to the xylophone and the vibes in his early teens. After studying music at Michigan State University, his musical career actually began with a touring gospel ensemble in the early 1940s. Upon hearing him in Detroit, **Dizzy Gillespie** arranged for Jackson, known by the nickname "Bags," to come to New York in 1945 to join his band. After leaving Gillespie's pioneering bebop big band in 1948, he went on to play with Howard McGhee, Thelonious Monk, Tadd Dameron, and Charlie Parker, applying the bebop sound to the vibes.

He replaced Terry Gibbs in the Woody Herman band during 1949-50, returning to the Gillespie band from 1950-52. Thereafter he formed his own quartet, featuring **John Lewis**, **Ray Brown**, and **Kenny Clarke**. The Milt Jackson Quartet then became the Modern Jazz Quartet, with **Percy Heath** replacing Brown, and Connie

Kay eventually replacing Clarke. The MJQ would become an enduring jazz institution for more than 40 years, with Jackson's blues-drenched solos being a crucial ingredient in their sound. When the MJQ wasn't touring, Jackson occasionally led bands featuring **Jimmy Heath** and Ray Brown and worked on recording sessions that included Cannonball Adderley and Ray Charles.

He left the MJQ in 1974, leading his own groups or playing with all-star aggregations until 1981, when the MJQ reunited for a concert in Japan. Following that concert, the quartet made annual tours from 1982 through the early 1990s. For most of the remainder of his career he worked with his own groups, which often included such musicians as Mickey Roker, Bob Cranshaw, and Mike LeDonne.

The winner of numerous jazz polls, Jackson's vibe-playing dominated the field for much of his career, leading to his induction into the Percussion Hall of Fame and *DownBeat* Hall of Fame, among other honors.



Photo by Michael Wilderman

1994

AHMAD JAMAL

PIANIST COMPOSER

BORN July 2, 1930 in Pittsburgh, PA

SELECTED DISCOGRAPHY

At the Pershing/But Not for Me
CHESS, 1958

Free Flight
IMPULSE!, 1971

Big Byrd: The Essence, Part 2
VERVE, 1994-95

After Fajr
BIRDOLOGY/DREYFUS JAZZ, 2004

It's Magic
DREYFUS JAZZ, 2007

ONE OF THE subtlest virtuosos of jazz piano, Ahmad Jamal's uncanny use of space in his playing and leadership of his small ensembles have been hallmarks of his influential career. Among those he has influenced is most notably Miles Davis. Davis made numerous and prominent mentions of Jamal's influence on his playing, particularly in his use of space, allowing the music to "breathe," and his choice of compositions. Several tunes that were in Jamal's playlist, such as the standard "Autumn Leaves" and Jamal's own "New Rhumba," began appearing in the playlist of Davis' 1950s bands. Jamal's textured rhythms on piano influenced Davis' piano players as well, from Wynton Kelly in the 1950s to Herbie Hancock in the 1960s.

Jamal's piano studies began at age three, and by age 11, he was making his professional debut with a sound strongly influenced by Art Tatum and Erroll Garner. Following graduation from Pittsburgh's Westinghouse High School, he joined the George Hudson band in 1947. In 1949, he joined swing violinist Joe Kennedy's group Four

Strings as pianist. This led to formation of his trio Three Strings in 1950-52, which debuted at Chicago's Blue Note club, and later became the Ahmad Jamal Trio. His 1958 album *At the Pershing* became a surprising smash hit, highlighted by his interpretation of "Poinciana." With the popularity of the album and the advocacy of Davis, Jamal's trio was one of the most popular jazz acts in the late 1950s and early 1960s.

For the most part, Jamal has worked in piano-bass-drums trios, using the intricate relationship of the band to explore his sound, directing the trio through seemingly abrupt time and tempo shifts. His piano virtuosity has also been welcomed by a number of orchestras and his abilities as a composer are considerable. His approach has been described as being chamber-jazz-like, and he has experimented with strings and electric instruments in his compositions.

Among his many awards are the Living Jazz Legend Award from the Kennedy Center and the *Officier de L'Ordre des Arts et des Lettres* from France.



Photo by Lee Tanner

1996

J.J. JOHNSON

TROMBONIST COMPOSER ARRANGER

BORN January 22, 1924 in Indianapolis, IN
DIED February 4, 2001

SELECTED DISCOGRAPHY

The Eminent Jay Jay
Johnson, Vol. 1 & 2
BLUE NOTE, 1953-55

Stan Getz & J.J. Johnson
at the Opera House
VERVE, 1957

The Great Kai and J.J.
IMPULSE!, 1960

Live at the Village Vanguard
EMARCY, 1988

Tangence
VERVE, 1994

OFTEN REFERRED TO as the “Charlie Parker of the trombone” due to his uncanny musical dexterity and fluency, James Louis “J.J.” Johnson dominated his instrument for more than 40 years, and was known as a potent composer and arranger. He was a perennial jazz magazine poll winner for his peerless trombone playing.

Between ages nine and 11, he studied piano with his family’s church organist, picking up the trombone at age 14. His first professional experience came with the bands of Clarence Love and Snookum Russell. It was in the Russell band that he met jazz trumpeter Fats Navarro, an early influence on the young trombonist. After leaving Russell, he spent three years with Benny Carter’s band, then gigged with Count Basie in 1945-46. He worked briefly with Dizzy Gillespie and Woody Herman, then toured the Far East with Oscar Pettiford. The difficulty of making a living in the jazz field affected Johnson; from 1952-54 he held a day job as a blueprint reader. Then came one of his most significant early bands, a two-trombone group he co-led with Kai Winding—the Jay and Kai Quintet—from 1954-56; after a period of freelancing and bandleading,

he re-joined Winding in 1958. The group was instrumental in demonstrating the power and possibilities of the trombone in modern jazz.

In the late 1950s, he began to gain recognition as a composer. Two of his extended works, “El Camino Real” and “Sketch for Trombone and Orchestra,” were commissioned by the Monterey Jazz Festival. A commission from Dizzy Gillespie resulted in “Perceptions,” a large-scale work for orchestra that was recorded for Verve Records. In addition to his work as a composer, he performed with groups led by Miles Davis, Clark Terry, and Sonny Stitt, then moved to California in 1970. There he immersed himself in lucrative television and film scoring. His scores can be heard on such television programs as *Mayberry RFD*, *That Girl*, *Mod Squad*, *Six Million Dollar Man*, and *Starsky and Hutch*.

In 1987, he returned to his hometown Indianapolis and began playing, touring, and recording again. His awards include an honorary doctoral degree from Indiana University and the Indiana Governor’s Arts Award in 1989.



Photo by Lee Tanner

2003

ELVIN JONES

DRUMMER COMPOSER

BORN September 9, 1927 in Pontiac, MI

DIED May 18, 2004

SELECTED DISCOGRAPHY

JOHN COLTRANE, *The Complete Africa/Brass Sessions*
IMPULSE!, 1961

Poly-Currents
BLUE NOTE, 1969

DAVID MURRAY, *Special Quartet*
COLUMBIA, 1990

It Don't Mean A Thing
ENJA, 1993

BILL FRISSELL, *With Dave Holland and Elvin Jones*
NONESUCH, 2001

THE PROPULSIVE style of drummer Elvin Jones powered the John Coltrane Quartet during his six-year stint with the group and influenced countless percussionists that followed him over the past 40 years. As with fellow 2003 NEA Jazz Master **Jimmy Heath**, and a number of other jazz greats, Elvin Jones was the product of a musical family. His brothers include pianist **Hank Jones** and cornetist Thad Jones. The youngest of 10 siblings, Jones began learning the drums during his middle school years, studying the styles of Chick Webb, **Jo Jones**, Buddy Rich, and the beboppers that followed them, including **Kenny Clarke**, **Max Roach**, and **Art Blakey**.

After serving in the Army from 1946-49, he returned to Detroit, immersing himself in the fertile jazz scene there in the early 1950s, before heading to New York in 1955. After playing with **Harry "Sweets" Edison**, **J.J. Johnson**, and **Sonny Rollins** (at Rollins' famous Village Vanguard session), he joined the John Coltrane Quartet in 1960. His dynamic drumming pushed Coltrane's improvisations to new heights,

and provided innovative accompaniment to the rest of the rhythm section: pianist **McCoy Tyner** and bassists **Jimmy Garrison** and **Reggie Workman**.

In 1965, Jones left the Coltrane group and formed his own band, a trio with **Jimmy Garrison** and reed player **Joe Farrell**, beginning a series of recordings for the Blue Note label. Since that time, Jones' trios and his latter day bands, known as the **Jazz Machine**, have welcomed numerous adventurous players. These have ranged from **Steve Grossman**, **Sonny Fortune**, and **Roland Prince** to such younger players as **Delfeayo Marsalis**, **Nicholas Payton**, **David Sanchez**, and John Coltrane's son **Ravi**.

Jones frequently performed free for schools and other institutions, and at jazz clinics. Aside from music, he made his acting debut as **Job Caine** in the 1970 film *Zachariah*. He toured extensively with his group **Jazz Machine** and made later recordings with **Cecil Taylor**, **Dewey Redman**, **Dave Holland**, and **Bill Frisell**.

1989

HANK JONES

PIANIST

BORN July 31, 1918 in Vicksburg, MS

SELECTED DISCOGRAPHY

The Jazz Trio of Hank Jones
SAVOY, 1955

Upon Reflection
VERVE, 1993

CHARLIE HADEN/HANK JONES, Steal Away
VERVE, 1994

For My Father
JUSTIN TIME, 2004

West of 5th
CHESKY, 2006

Photo by Michael Wilderman

HANK JONES, a member of the famous jazz family that includes brothers cornetist Thad and drummer Elvin, has served as a pianist in a vast array of settings, always lending a distinctive, swinging sensibility to the sessions. Although born in Mississippi, Jones grew up in Pontiac, Michigan, listening to such performers as Earl Hines, Fats Waller, and Art Tatum. A performer by the time he was 13, Jones played with territory bands that toured Michigan and Ohio. In one such band he met saxophonist Lucky Thompson, who got him a job in the Hot Lips Page band in 1944, prompting Jones' move to New York.

Once in New York, Jones became exposed to bebop, embracing the style in his playing and even recording with Charlie Parker. Meanwhile, he took jobs with such bandleaders as John Kirby, Coleman Hawkins, Andy Kirk, Billy Eckstine, and Howard McGhee. He toured with Norman Granz's Jazz at the Philharmonic from 1947-51. As a result, he became Ella Fitzgerald's pianist, touring with her from 1948-53. These experiences served to broaden his musical palette and sophistication.

A consummate freelancer, Jones found work with artists such as Benny Goodman, Artie Shaw, Milt Jackson, and Cannonball

Adderley. The versatility Jones acquired through such affiliations served him well when he joined the staff of CBS as a studio musician, remaining for 17 years. Although his studio work found him working on productions like the *Ed Sullivan Show*, Jones continued his touring and recording experiences in a variety of settings. His broad range and ability to fit in different settings also landed him in Broadway stage bands, where he served as pianist and conductor for such shows as *Ain't Misbehavin'*.

Jones was the first regular pianist in brother Thad's co-led orchestra with Mel Lewis, beginning in 1966. Throughout the 1970s, 1980s, and 1990s, Jones continued to be much in demand for record dates and tours. Among his affiliations was the Great Jazz Trio, a cooperative unit with Ron Carter and Tony Williams, who were later supplanted by Buster Williams and Ben Riley. Jones has also experienced his share of piano duos, with the likes of Tommy Flanagan—with whom he became acquainted when both were developing around the Detroit area—George Shearing, and John Lewis. As a leader and valued sideman, Hank Jones can be found on thousands of recordings.



Photo by Herman Leonard Photography LLC/CSTIMAGES

1985 JO JONES

DRUMMER

BORN July 10, 1911 in Chicago, IL
DIED September 3, 1985

SELECTED DISCOGRAPHY

COUNT BASIE, *The Original
American Decca Recordings*
MCA, 1937-39

The Essential Jo Jones
VANGUARD, 1955

Jo Jones Trio
FRESH SOUNDS, 1959

Jo Jones Sextet
FRESH SOUNDS, 1960

The Main Man
ORIGINAL JAZZ CLASSICS, 1976

JONATHAN “JO” Jones’ uncanny way around the drums, ability to truly swing a band without ever overpowering it, and slick, smiling sense of showmanship made him one of the most influential of the early swing band drummers. Jones made an art form of the use of brushes on the drum kit, with accents timely and thoroughly appropriate for whatever band with which he played. Jo Jones is credited with the transfer of the essential pulse of jazz music from the bass drum to the hi-hat cymbal, influencing such modern drummers as **Max Roach**. His technique was to leave the hi-hat cymbals just slightly apart, which produced a sound different from the relative staccato approach of his predecessors. Never one to engage in extended solos, his delight was in driving a band with his incomparable swing.

Jones grew up in Alabama, touring with various shows and carnivals as a tap dancer and instrumentalist while still in his teens. His first major jazz job came when he joined the territory band known as Walter Page’s Blue Devils in Oklahoma City in the late 1920s. Jones stayed in the Midwest for quite some time, working with trumpeter Lloyd Hunter and moving to Kansas City in 1933.

In 1934 came the affiliation with which his artistry is forever identified, drumming with the **Count Basie** band, with which he worked on and off for more than 15 years. Jones’ drumming was the final ingredient to what became known as the “All-American Rhythm Section.” Besides Jones, this included guitarist Freddie Green, bassist Walter Page, and Basie on piano. They provided the irresistible pulse that drove the Count Basie band of the day to be called the swinging-est band in the land. Jones served two years in the Army from 1944-46, then returned to the Basie band, where he remained a full-time member until 1948.

Thereafter, though frequently reuniting with Basie on special occasions, Jones became a freelance drummer. He played on tours with Jazz at the Philharmonic, and recorded with many of the jazz greats, including Billie Holiday, Duke Ellington, Johnny Hodges, **Teddy Wilson**, Lester Young, Art Tatum, and Benny Goodman. Jones was constantly in demand for a variety of all-star swing sessions and made numerous recordings as a highly valued sideman. In 1979, Jones was inducted into the Alabama Jazz Hall of Fame for his contributions to Alabama’s musical heritage.



Photo by Ray Avery/CTS IMAGES

2008

QUINCY JONES

BANDLEADER TRUMPETER COMPOSER
ARRANGER PRODUCER

BORN March 14, 1933 in Chicago, IL

SELECTED DISCOGRAPHY

This Is How I Feel About Jazz

PARAMOUNT, 1956

Bossa Nova

MERCURY, 1962

Walking in Space

A&M, 1969

MILES DAVIS/QUINCY JONES, *Live at Montreux*

WARNER BROS., 1991

QUINCY JONES/SAMMY NESTICO ORCHESTRA,

Basie & Beyond

WARNER BROS., 2000

QUINCY JONES has distinguished himself in just about every aspect of music, including as a bandleader, record producer, musical composer and arranger, trumpeter, and record label executive. He has worked with everyone from **Dizzy Gillespie**, **Miles Davis**, and **Count Basie** to Frank Sinatra, Aretha Franklin, and Michael Jackson.

Born in Chicago in 1933, he learned the trumpet as a teenager. He moved to New York City in the early 1950s, finding work as an arranger and musician with Count Basie, Tommy Dorsey, and **Lionel Hampton**. In 1956, Dizzy Gillespie chose Jones to play in his big band, later having him put together a band and act as musical director on Gillespie's U.S. State Department tours of South America and the Middle East. The experience honed Jones' skills at leading a jazz orchestra.

Jones moved to Paris, France, in 1957 and put together a jazz orchestra that toured throughout Europe and North America. Though critically acclaimed, the tour did not make money, and Jones disbanded the orchestra.

He became music director for Mercury Records in 1960, rising to vice president four years later. Also in 1964, he composed his first film score for Sidney Lumet's *The Pawnbroker*. After the success of that film, he left Mercury Records for Los Angeles to pursue what became

a highly successful career as a film score composer. To date he has written scores for more than 35 films, including *In Cold Blood*, *In the Heat of the Night*, and *The Italian Job*.

In addition to his film scoring, he also continued to produce and arrange sessions in the 1960s, notably for Frank Sinatra on his albums with Count Basie, *It Might As Well Be Swing* in 1964 and *Sinatra at the Sands* in 1966. He later produced Sinatra's *L.A. Is My Lady* album in 1984.

Returning to the studio with his own work, he recorded a series of Grammy Award-winning albums between 1969 and 1981, including *Walking in Space* and *You've Got It Bad, Girl*. Following recovery from a near-fatal cerebral aneurysm in 1974, he focused on producing albums, most successfully with Michael Jackson's *Off the Wall* and *Thriller*, and the "We Are the World" sessions to raise money for the victims of Ethiopia's famine in 1985. In 1991, he coaxed Miles Davis into revisiting his 1950s orchestral collaborations with Gil Evans at the Montreux Jazz Festival, conducting the orchestra for Davis' last concert. Jones holds the record for the most Grammy Award nominations at 79, of which he won 27.

In the 1980s and 1990s, Jones ventured into filmmaking, co-producing with Steven Spielberg *The Color Purple*, and managing his own record label Qwest Records, along with continuing to make and produce music.

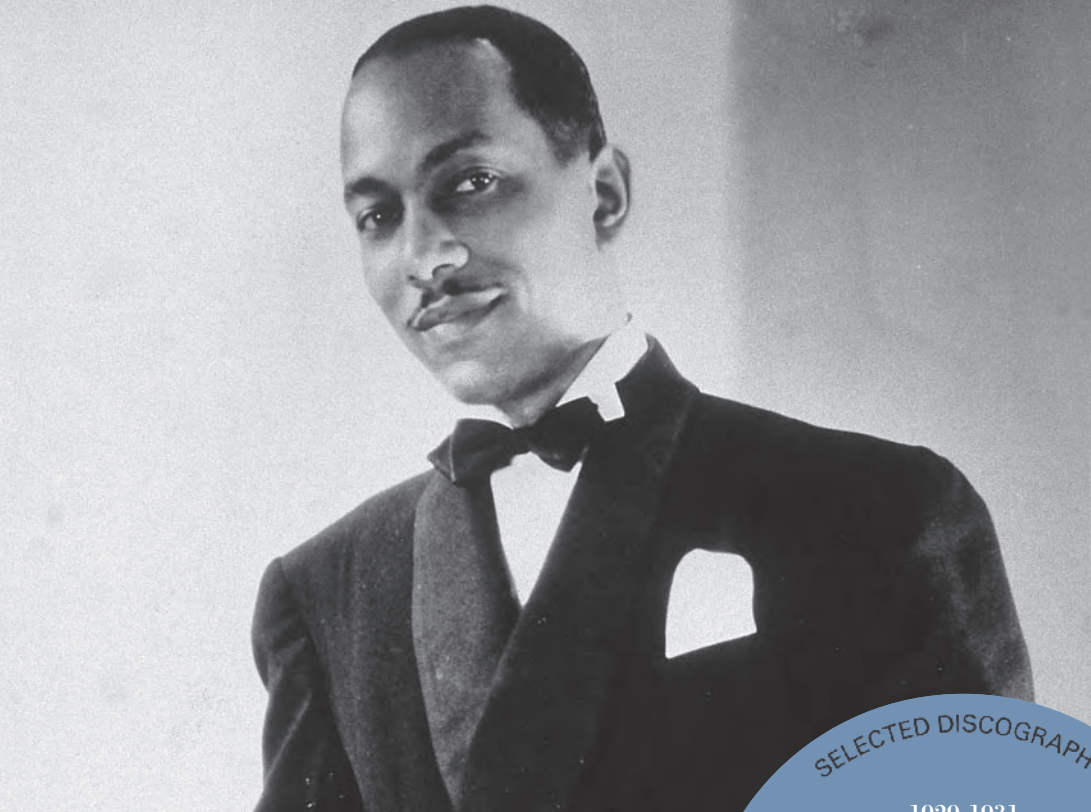


Photo courtesy of Ray Avery Photo Archives/CTSIMAGES

1991

ANDY KIRK

BANDLEADER SAXOPHONIST

BORN May 28, 1898 in Newport, KY
DIED December 11, 1992

SELECTED DISCOGRAPHY

1929-1931

CLASSICS, 1929-31

1936-1937

CLASSICS, 1936-37

1937-1938

CLASSICS, 1937-38

Kansas City Bounce
BLACK AND BLUE, 1939-40

1940-1942

CLASSICS, 1940-42

ANDY KIRK, though virtually unknown nowadays outside of jazz circles, led one of the hottest swing bands in the country during the 1930s, rivaling Basie's. His band, the Clouds of Joy, also introduced some of the biggest names in jazz, most notably Mary Lou Williams.

Kirk grew up in Denver, Colorado, where he came under the musical tutelage of Paul Whiteman's father, Wilberforce Whiteman. His first job, as bass saxophonist and tuba player, came with the George Morrison Orchestra in 1918. In 1925 he relocated to Dallas and joined Terence Holder's Dark Clouds of Joy, a band he eventually took over in 1929, changing the name to the Clouds of Joy (sometimes known as the Twelve Clouds of Joy, depending on the number of musicians in the band).

He moved the band to Kansas City, where they made their first recordings in 1929-30, including Mary Lou Williams' "Froggy Bottom," which has been covered countless times since. Kirk's band was highly popular, becoming—along with the Count Basie

band, the Benny Moten Orchestra, and Jay McShann's band—one of the purveyors of the Kansas City swing sound. Particularly popular was their recording of "Until the Real Thing Comes Along" in 1936.

Although the leader of the band, Kirk usually was not a soloist, utilizing the talent in his band for the spotlight instead. His genius lay in realizing how best to make use of his band members' skills. Realizing the awesome writing and arranging aptitude of Mary Lou Williams, for example, he made her the chief composer and arranger for the Clouds of Joy from 1929-42. Other notable band members who Kirk highlighted as soloists included Shorty Baker, Don Byas, Kenny Kersey, Howard McGhee, Fats Navarro, and Dick Wilson. The band continued to tour and record until disbanding in 1948.

Kirk led another band in California in the early 1950s, then went into other professions. In the 1970s he led pickup bands on occasion, though he spent the remainder of his life working for his Jehovah's Witness church.



Photo by Michael Wilderman

2009

LEE KONITZ

SAXOPHONIST COMPOSER EDUCATOR

BORN October 13, 1927 in Chicago, IL

SELECTED DISCOGRAPHY

Subconscious-Lee
PRESTIGE/OJC, 1949-50

The Lee Konitz Duets
MILESTONE/OJC, 1967

The New York Album
SOUL NOTE, 1987

New Nonet
OMNITONE, 2006

LEE KONITZ-OHAD TALMOR BIG BAND,
Portology
OMNITONE, 2007

LEE KONITZ is one of the more distinctive alto saxophonists in jazz since Charlie Parker (and one of the few that did not outright copy Parker's style), pairing his individual style and voice with a strong sense of innovation.

Born to an Austrian father and a Russian mother in Chicago, Konitz as a youth studied clarinet, then alto saxophone with various teachers. In the early 1940s, Konitz met noted pianist Lennie Tristano, under whose influence and tutelage Konitz's mature style in jazz began to emerge. His recordings with Tristano include the 1949 releases "Intuition" and "Digression"—precursors to the "free jazz" movement of the 1960s.

In 1947, Konitz played with the Claude Thornhill Orchestra, meeting Gil Evans, who was then arranging for Thornhill. Evans brought Konitz along to participate in Miles Davis' nonet performances and recordings (*Birth of the Cool*, 1948-50), considered the beginning point for what came to be called "cool jazz." Konitz went on to play with Gerry Mulligan and Chet Baker's influential band and worked from 1952-53 in Stan Kenton's big band. From then on, he mainly led his own small groups, occasionally touring abroad.

In the early 1960s, as opportunities for performances declined, Konitz withdrew from the music business and took on day work. He continued to develop his unique sound, however, occasionally working with such musicians as Paul Bley, Martial Solal, Charlie Haden, and Brad Mehldau. He also worked as a private teacher, conducting lessons by tape with students worldwide. Konitz joined with Warne Marsh, his fellow sideman from early Tristano sessions, to tour Europe and record in 1975-76; he also founded his own nonet and performed regularly during the 1980s. In 1992, Konitz won the prestigious Danish JAZZPAR Prize.

With his insatiable musical curiosity, Konitz records in a variety of different settings. His later albums include French impressionist music with a string quartet (*Lee Konitz & The Axis String Quartet Play French Impressionist Music from the 20th Century*), work with the Orquestra Jazz de Matosinhos (*Portology*), and an album with the big band Mark Masters Ensemble (*One Day with Lee*). Konitz divides his time between residences in the United States and Germany and continues to travel and perform around the globe.

2006

A.B. SPELLMAN NEA JAZZ MASTERS AWARD FOR
JAZZ ADVOCACYJOHN
LEVY

MANAGER BASSIST

BORN April 11, 1912 in New Orleans, LA

SELECTED DISCOGRAPHY

STUFF SMITH, *The 1943 Trio*
PROGRESSIVE, 1943BILLIE HOLIDAY, *The Complete*
Decca Recordings
GRP, 1944-50ERROLL GARNER, *Penthouse Serenade*
SAVOY, 1945BILLY TAYLOR, 1945-49
CLASSICS, 1945-49GEORGE SHEARING, *Complete Savoy*
Trio and Quintet Sessions
JAZZ FACTORY, 1945-50

Photo by Leroy Hamilton

RENOWNED AS a leading representative of jazz musicians, and as the first African American to work in the music industry as a personal manager, John Levy was born in New Orleans, Louisiana, in 1912. His mother was a midwife and nurse, and his father was an engine stoker on the railroad. When Levy was six, his family moved to Chicago, where a well-meaning schoolteacher would encourage him to find a steady job at the post office. He did work there for a while, but he also began gigging around town as a jazz bassist.

In 1944, Levy left Chicago with the Stuff Smith Trio to play an extended engagement at the Onyx club on New York City's 52nd Street. Over the next years, he was to play with many jazz notables, including Ben Webster, Buddy Rich, Errol Garner, **Milt Jackson**, and **Billy Taylor**, as well as with Billie Holiday at her comeback performance at Carnegie Hall in 1948.

In 1949, George Shearing heard Levy play at Birdland with Buddy Rich's big band and hired him for his own group, which featured **Buddy DeFranco**. As Levy toured the country playing with the original George Shearing Quintet, he gradually took on the role of road manager. Finally, in 1951, Levy put aside performing to become

the group's full-time manager, making music-industry history and establishing the career he would follow for the next half-century.

Levy's client roster over the years has included Nat and Cannonball Adderley, **Betty Carter**, Roberta Flack, **Herbie Hancock**, **Shirley Horn**, **Freddie Hubbard**, **Ahmad Jamal**, **Ramsey Lewis**, **Abbey Lincoln**, **Herbie Mann**, **Wes Montgomery**, **Carol Sloane**, **Joe Williams**, and **Nancy Wilson**, as well as Arsenio Hall (the only comedian he has managed among some 100 entertainers). In recognition of his achievements, Levy has received awards such as a certificate of appreciation from Los Angeles Mayor Tom Bradley (1991), induction into the International Jazz Hall of Fame (1997), and the Lifetime Achievement Award of the Los Angeles Jazz Society (2002). His autobiography, *Men, Women, and Girl Singers: My Life as a Musician Turned Talent Manager*, written with his wife Devra Hall, was published in 2001 and expanded into a photo book, *Strollin': A Jazz Life through John Levy's Personal Lens*, released in 2008 on the occasion of his 96th birthday. John Levy continues to be active today in representing his clients.



Photo by Ray Avery/CTS IMAGES

2001

JOHN LEWIS

PIANIST COMPOSER ARRANGER EDUCATOR

BORN May 3, 1920 in La Grange, IL
DIED March 29, 2001

SELECTED DISCOGRAPHY

MODERN JAZZ QUARTET, **Django**
ORIGINAL JAZZ CLASSICS, 1953-55

Grand Encounter
BLUE NOTE, 1956

The Wonderful World of Jazz
ATLANTIC, 1960

Kansas City Breaks
DRG, 1982

Private Concert
EMARCY, 1990

JOHN LEWIS' artistry flowered during his historic tenure as musical director of the longest continuing small ensemble in the annals of jazz, the Modern Jazz Quartet, with whom he was able to realize his unique vision of fusing blues, bebop, and classical music into an artful, elegant balance.

Lewis' mother was a primary musical influence during his younger years growing up in Albuquerque, New Mexico. After high school, Lewis joined the Army in 1942, where he met drummer **Kenny Clarke** and trumpeter/bandleader **Dizzy Gillespie**.

In 1946, Lewis and Clarke joined the rhythm section of Gillespie's pioneer big band, which included vibraphonist **Milt Jackson** and bassist **Ray Brown**. The Gillespie band provided a convenient canvas for Lewis to write compositions and craft arrangements, utilizing the talents of some of the finest young musicians in jazz. Lewis' first extended composition for Gillespie was his 1947 "Toccata for Trumpet," which premiered at Carnegie Hall. Other early contributions to the Gillespie book included Lewis' arrangements of the tunes "Two Bass Hit" and "Emanon."

Coinciding with his work with the Gillespie band, Lewis continued his music studies at the Manhattan School of Music, eventually earning his master's degree in 1953. Lewis also worked with other jazz greats in between tours with Gillespie's band, including serving as pianist and arranger for the **Miles Davis** recording *Birth of the Cool* in 1950.

In 1951, the Gillespie band rhythm section of 1946—Lewis, Clarke, Jackson, and Brown—reunited in the recording studio as the Milt Jackson Quartet, later becoming the Modern Jazz Quartet. By the time those recordings were issued, **Percy Heath** had replaced Brown. In 1954, the Modern Jazz Quartet began touring and Connie Kay replaced Clarke on drums the following year. During his more than 40 years with MJQ, Lewis honed his composing and arranging skills, experimenting with form and sound, while collaborating with guests ranging in diversity from **Sonny Rollins** to the Beaux Arts String Quartet to singer Diahann Carroll to full orchestras. Perhaps his most widely interpreted composition is "Django," which he wrote in honor of the legendary Gypsy guitarist Django Reinhardt.

Throughout his career, Lewis wrote for a vast number of musical configurations in a dizzying array of styles, from solo piano to symphonies, from ballets to film and television scores. Lewis was part of the first wave of what composer **Gunther Schuller** dubbed the Third Stream—an effort at forging a third stream through the fusing of the two primary streams: jazz and European classical music.

As an educator, he served as director of faculty at the Lenox School of Jazz, where he first championed **Ornette Coleman**; on the trustee board of the Manhattan School of Music; and in faculty positions at Harvard University and City College of New York.

2007

RAMSEY LEWIS

PIANIST COMPOSER EDUCATOR BROADCASTER

BORN May 27, 1935 in Chicago, IL

SELECTED DISCOGRAPHY

The In Crowd
CHESS, 1965

Dancing in the Streets
CADET, 1968

RAMSEY LEWIS/BILLY TAYLOR,
We Meet Again
COLUMBIA, 1988-89

Appassionata
NARADA, 1999

With One Voice
NARADA, 2005

Photo by Michael Wilderman

WITH A STYLE that springs from his early gospel experience, his classical training, and a deep love of jazz, pianist and composer Ramsey Lewis has built a decades-long career as one of America's most popular performers. Born in Chicago, where he continues to make his home, he began taking piano lessons at the age of four and credits his teacher Dorothy Mendelsohn with awakening him to the communicative power of music. He recalls her telling him to "'Listen with your inner ear,' and 'Make the piano sing.' These concepts were revelations!"

During these early years, though, Lewis had no experience with jazz, except for the records his father would play at home from artists such as Duke Ellington, Art Tatum, and Meade "Lux" Lewis. He was already 15, and an accomplished gospel pianist, when a fellow church musician, Wallace Burton, asked him to join his band and helped Lewis learn the fundamentals of jazz. With his very first trio album, *Ramsey Lewis and the Gentlemen of Swing*, Lewis captivated a large and diverse jazz audience. By 1965, he was one of the nation's most successful jazz pianists, topping the charts with "The 'In' Crowd," "Hang On Sloopy," and "Wade in the Water." Since then, he has won three Grammy Awards and the Recording Academy Governor's Award (2000), and earned seven gold records and three honorary doctorates.

Expanding his career through teaching, programming, and work in radio and television, he also has become an ambassador for jazz. Lewis has served as Art Tatum Professor in Jazz Studies at Roosevelt University; as artistic director of the "Jazz at Ravinia" series of the Ravinia Festival; and as host of a weekday morning drive-time radio show on Chicago's WNUA-FM, for which he has been awarded R&R's 1999 and 2000 Personality of the Year Award. He hosts the syndicated *Legends of Jazz with Ramsey Lewis*, a two-hour radio program that airs throughout the United States, and is the co-producer (with PBS television station WTTW-Chicago) and host of a television series of the same name, which features emerging and established jazz musicians.

Active in community affairs, especially on behalf of youth, Lewis helped organize the Ravinia Festival's Jazz Mentor Program. In recognition of his activities, he was featured as the "Person of the Week" on *ABC Nightly News* in February 1995 and received the prestigious Lincoln Academy of Illinois Laureate Award in Springfield, Illinois, in April 1997. He currently tours and performs with his own trio, featuring Larry Gray on bass and Leon Joyce on drums.



2003

ABBEY LINCOLN

VOCALIST COMPOSER

BORN August 6, 1930 in Chicago, IL

SELECTED DISCOGRAPHY

MAX ROACH, *We Insist!
Freedom Now Suite*
CANDID, 1960

Straight Ahead
CANDID, 1961

Abbey Sings Billie, Vol. 1 & 2
ENJA, 1987

The World Is Falling Down
VERVE, 1990

Abbey Sings Abbey
VERVE, 2006

Photo by Lee Tanner

STRONGLY INFLUENCED by jazz icons Billie Holiday and Louis Armstrong, both of whom she met early in her career, Abbey Lincoln's distinctive vocal style, thought-provoking writing, and spirited personality have secured her a place among the jazz luminaries.

Born in Chicago and raised in rural Michigan, Lincoln began performing while still in high school. In 1951, she moved to the West Coast, working under various names (Gaby Lee, Anna Marie, Gaby Wooldridge) before settling on Abbey Lincoln. She recorded her first album with jazz great **Benny Carter** in 1956 and appeared in the 1957 film, *The Girl Can't Help It*. Lincoln then recorded a series of albums for the Riverside label with drummer **Max Roach**, who had introduced her to the label's owner.

Lincoln's collaborations with Roach (to whom she was married from 1962-70) lasted more than a decade, and included the seminal recording, *We Insist! Freedom Now Suite* in 1960. This was the beginning of a more social and political activist approach to her music.

Over the years, she has worked with some of the biggest names in jazz, including **Sonny Rollins**, **Eric Dolphy**, **Coleman Hawkins**, **Miles Davis**, **Jackie McLean**, **Clark Terry**, and **Stan Getz**.

In addition to her music, Lincoln also pursued acting, appearing in the films *Nothing But A Man* and *For Love of Ivy* and on television series, such as *Mission: Impossible* and the *Flip Wilson Show*. She also taught drama at the California State University. She did not record any albums as a leader from 1962-72, but made a grand return to jazz with her 1973 recording, *People In Me*, her first album of all original material.

Lincoln returned to her influences in 1987, recording two albums in tribute to Billie Holiday, and then a series of recordings for Verve throughout the 1990s and 2000s that showcased her writing prowess. Her emotionally honest, mature style is present in every song she sings.



Photo by Lee Tanner

1987

MELBA LISTON

TROMBONIST ARRANGER COMPOSER EDUCATOR

BORN January 13, 1926 in Kansas City, MO
DIED April 23, 1999

SELECTED DISCOGRAPHY

DIZZY GILLESPIE, *Dizzy In South America, Vol. 1 & 2*
CAP, 1956

And Her 'Bones
FRESH SOUNDS RECORDS, 1956-58

QUINCY JONES, *Q Live in Paris*
WARNER BROTHERS, 1960

RANDY WESTON, *Tanjah*
VERVE, 1973

RANDY WESTON/MELBA LISTON,
Volcano Blues
VERVE, 1993

ALTHOUGH A formidable trombone player, Melba Liston was primarily known for her arrangements, especially working with **Randy Weston**, and compositions. Growing up mostly in Los Angeles, some of her first work came during the 1940s with two West Coast masters: bandleader **Gerald Wilson** and tenor saxophonist **Dexter Gordon**. In Gordon's small combos, she began to blossom as a trombone soloist, and Gordon wrote a song as a tribute to her, "Mischievous Lady." Despite her obvious talent as a soloist, Liston became an in-demand big band section player, which likely fueled her later work as an arranger. During the 1940s, Liston also worked with the **Count Basie** band and with **Billie Holiday**.

Following a brief hiatus from music, she joined **Dizzy Gillespie's** bebop big band in 1950, and again for two of Gillespie's State Department tours in 1956 and 1957, which included her arrangements of "Annie's Dance" and "Stella by Starlight" in performances. She started her own all-woman quintet in 1958, working in New York and Bermuda, before joining **Quincy Jones'** band in 1959 to play the musical *Free and Easy*. She stayed in Jones' touring band as one of two woman members until 1961.

In the 1950s, Liston began a partnership that she would return to on and off for more than 40 years. From the seminal 1959 recording *Little Niles* through 1998's *Khepera*, Liston was the arranger on many of Randy Weston's albums. Her arrangements, with a powerful base of brass and percussion and expressive solo performances, helped shape and embellish Weston's compositions.

Other affiliations during the 1960s included co-leading a band with trumpeter **Clark Terry**, and writing for the Duke Ellington orchestra, singers **Tony Bennett** and **Eddie Fisher**, and the Buffalo Symphony Orchestra. During the 1970s, she worked with youth orchestras in Los Angeles, continuing to write for Basie, Ellington, and singer **Abbey Lincoln**. Liston also became a staff arranger for the Motown label. Later that decade she took up residence in Jamaica, where she taught at the University of the West Indies and was director of Popular Music Studies at the Jamaica Institute of Music.

Slowed by a stroke in 1985, which effectively ended her playing career, she was able to resume work as a composer and arranger in the 1990s through the aid of computer technology. Liston's career helped pave the way for women in jazz in roles other than as vocalists.



Photo by Tom Pich

2008

TOM MCINTOSH

COMPOSER ARRANGER TROMBONIST EDUCATOR

BORN February 6, 1927 in Baltimore, MD

SELECTED DISCOGRAPHY

JAMES MOODY, *Hey! It's James Moody*
ARGO/LONE HILL JAZZ, 1956-59

THE JAZZTET, *At Birdhouse*
ARGO, 1961

THAD JONES/MEL LEWIS ORCHESTRA, *The Complete
Solid State Recordings*
MOSAIC, 1966-70

MILT JACKSON, *And the Hip String Quartet*
VERVE, 1968

*With Malice Toward None: The
Music of Tom McIntosh*
IPO RECORDINGS, 2003

THOUGH NOT well known outside of jazz circles, the unique voice of composer and arranger Tom “Mac” McIntosh made him a favorite of Dizzy Gillespie, James Moody, Milt Jackson, and Tommy Flanagan, among other jazz giants.

McIntosh was born and raised in Baltimore. After a stint with the Army, he attended Juilliard and later became an active participant in the New York jazz scene as a trombone player and composer.

He was a member of the famous Jazztet, formed by Benny Golson and Art Farmer, and was one of the founders of the New York Jazz Sextet. Many outstanding New York-based instrumentalists of the 1950s and '60s migrated in and out of the band, including Thad Jones, Art Farmer, James Moody, Tommy Flanagan, Roland Hanna, and Richard Davis. McIntosh and Moody have a long history of friendship and collaboration that dates to the 1950s when McIntosh played and wrote for Moody's bands and provided arrangements for some of Moody's 1960s recordings.

He also wrote and arranged for Milt Jackson, including his *And*

the Hip String Quartet album, and was a favorite of Dizzy Gillespie, who featured three of McIntosh's songs on his *Something Old, Something New* recording. McIntosh was an original member of the Thad Jones-Mel Lewis Orchestra, to which he contributed songs and arrangements. He was also much admired by Tommy Flanagan, who often noted that McIntosh was his favorite composer, recording several of his songs.

When jazz's popularity waned towards the end on the 1960s, McIntosh went to Hollywood as a film composer for two Gordon Parks' films, *The Learning Tree* and *Shaft*. He remained in California for the next 20 years as a music director for films and TV. Finally tiring of Hollywood, McIntosh returned to the East Coast in the 1990s, teaching at various conservatories, including as music director of the Thelonious Monk Institute at the New England Conservatory of Music. He also continued to write music. In 2004, he released his first recording under his own name (at the age of 77), with a second volume of his works forthcoming.

2001

JACKIE MCLEAN

SAXOPHONIST COMPOSER EDUCATOR

BORN May 17, 1931 in New York, NY
DIED March 31, 2006

SELECTED DISCOGRAPHY

4, 5 and 6

ORIGINAL JAZZ CLASSICS, 1956

New Soil

BLUE NOTE, 1959

Let Freedom Ring

BLUE NOTE, 1962

The Jackie Mac Attack Live

VERVE, 1991

Nature Boy

BLUE NOTE, 2000

Photo by Lee Tanner

KOWN IN THE jazz community as “Jackie Mac,” Jackie McLean was a stalwart, enduring force in jazz since the early 1950s, and a distinguished educator since 1968. Long the possessor of one of the most recognizable alto saxophone sounds and styles, he explored the cutting edge of jazz creativity.

McLean grew up in a musical family: his father was a guitarist for bandleader Tiny Bradshaw and his stepfather owned a record store. By age 15, he chose the alto saxophone as his instrument. Jackie’s earliest studies came through the tutelage of Foots Thomas, Cecil Scott, Joe Napoleon, and Andy Brown in his native New York. Another of his informal teachers was piano master Bud Powell. McLean’s most significant early band affiliation came during the years 1948-49, when he joined a Harlem neighborhood band led by tenor saxophonist **Sonny Rollins** and including pianist Kenny Drew. McLean’s stints with the **Miles Davis** band, between 1949-53, yielded his first recording sessions as a sideman and marked the beginning of what became known as hard bop, an advanced progression on bebop.

During McLean’s busiest period as a sideman in the 1950s, he worked with pianist George Wallington, drummer **Art Blakey’s** Jazz Messengers, and bassist Charles Mingus. McLean’s first recording as a leader came in 1955, when he cut a quintet date for the Ad Lib label.

His intense playing has fit in well with both hard bop and the avant-garde, two schools of jazz in which McLean has experimented.

Throughout the 1960s, McLean continued to work with his own bands and occasional all-star aggregations, but also became more interested in social issues. In 1959-60 he acted in the off-Broadway play *The Connection*, a cautionary tale dealing with jazz and the perils of drug abuse, which evolved into a 1961 film. In 1967 he took his music into prisons, working as a music instructor and counselor. Then in 1968, he moved to Hartford, Connecticut, to take a teaching position at Hartt College of Music of the University of Hartford. It was in Hartford that McLean and his wife Dollie founded the Artists Collective, a widely hailed combination community center/fine arts school, primarily aimed at troubled youth. The Artists Collective opened a beautiful new building in 1999 following years of residence in a former schoolhouse in one of Hartford’s most disadvantaged neighborhoods.

At the University of Hartford, McLean established the school’s African American Music Department and subsequent Jazz Studies degree program, which was renamed The Jackie McLean Institute of Jazz on November 17, 2000. The program has instructed a number of exceptional young jazz musicians, including saxophonist Antoine Roney, drummer Eric MacPherson, trombonist Steve Davis, and pianist Alan Palmer.



Photo by Melissa Goh

2000

MARIAN MCPARTLAND

PIANIST BROADCASTER

BORN March 20, 1918 in Slough, England

SELECTED DISCOGRAPHY

Jazz at the Hickory House
JASMINE, 1954

Marian McPartland's Piano Jazz with
Guest Dave Brubeck
JAZZ ALLIANCE, 1984

Plays the Benny Carter Songbook
CONCORD, 1990

Just Friends
CONCORD, 1998

85 Candles—Live in New York
CONCORD, 2003

BEST KNOWN as the host of the weekly national radio program *Piano Jazz*, Marian McPartland has helped to popularize jazz with her intricate knowledge and prowess on the piano. She has made the program one of the most popular in the history of public radio.

Born to a musical mother who played classical piano, she studied at the famed Guildhall School of Music in London. Her first professional activity was as part of a touring vaudeville act featuring four pianists. During World War II, she entertained the troops and while playing in Belgium met her late husband, cornetist Jimmy McPartland, whom she married in 1945. They relocated to the U.S. in 1946, whereupon she performed in his band in Chicago. She formed her first active trio in 1950 for an engagement at the Embers in New York. Two years later, she began what would be an eight-year residency at the Hickory House in New York with her trio.

In 1963, she worked with the Benny Goodman Sextet, and in 1965 she began her radio career, at WBAI in New York. In 1970 she started her own record company, Halcyon Records, one of the first jazz women to do so. In 1979, she began her weekly radio show *Piano Jazz*, which—after 30 years of continuous programming—has become the longest-running syndicated National Public Radio

program, and led to McPartland's induction into the National Radio Hall of Fame in 2007. An intimate program involving just her and a guest—usually a pianist—the program has won numerous awards, including the Peabody Award. Many of the programs have been subsequently released on compact disc. As part of the segments, McPartland interviews the guest, drawing out colorful anecdotes and stories about their careers. The shows also include performances of McPartland and the guest together. Taken as a whole, the series presents a formidable history of jazz.

Her playing career has also included piano tours with such greats as Earl Hines, Teddy Wilson, Ellis Larkins, and Benny Carter. She has performed with symphony orchestras and at many of the major jazz festivals, and has received numerous awards, including a *DownBeat* Lifetime Achievement Award in 1997.

McPartland has received several honorary doctorates as well as a Grammy Trustee's Award for lifetime achievement. She also authored *The Artistry of Marian McPartland*, a collection of transcriptions, and *Marian McPartland's Jazz World: All in Good Time*, a collection of her jazz profiles.

1994

CARMEN MCRAE

VOCALIST PIANIST

BORN April 8, 1920 in New York, NY
DIED November 10, 1994

SELECTED DISCOGRAPHY

Here to Stay
MCA/GRP, 1955-59

Carmen McRae Sings
Great American Songwriters
MCA/GRP, 1955-59

Sings Lover Man & Other
Billie Holiday Classics
COLUMBIA, 1961

Carmen Sings Monk
NOVUS, 1988

Sarah—Dedicated to You
NOVUS, 1990

Photo by Lee Tanner

TENDER AND warm with a ballad, Carmen McRae was one of the great singers of jazz, finding the depth of feeling in the lyrics of the songs she interpreted. An accomplished pianist who in her early career accompanied herself, she occasionally returned to the piano later in her career.

McRae learned piano through private lessons and was discovered by Irene Wilson Kitchings, a musician and former wife of pianist **Teddy Wilson**. McRae sang with the **Benny Carter**, **Count Basie**, and **Mercer Ellington** big bands during the 1940s and made her recorded debut as Carmen Clarke while the wife of drummer **Kenny Clarke**. During the bebop revolution at Minton's Playhouse, McRae was an intermission pianist. At the Playhouse is likely where she first heard **Thelonious Monk's** music, which influenced her piano playing and musical sense. In the early 1950s, she worked with the **Mat Mathews Quintet**. She signed her first significant recording contract with **Decca** in 1954.

Working as a soloist, she gained wide recognition and was often seen in the pantheon of jazz singers that included **Ella Fitzgerald** and

Sarah Vaughan, whom she idolized and later paid homage on a recording. Her greatest idol was **Billie Holiday**, whom she feted on record and in performances on many occasions. Although she admired these singers, she never resorted to sheer mimicry and developed her own original style.

She recorded notably alongside **Louis Armstrong** on **Dave Brubeck's** extended work *The Real Ambassadors*, a social commentary written with his wife **Iola**. She made several film and television appearances, and performed as an actress in the landmark television series *Roots*. In the late 1980s, she returned to her first love, recording a full album of **Monk's** music with lyrics by **Jon Hendricks**, **Abbey Lincoln**, **Mike Ferro**, **Sally Swisher**, and **Bernie Hanighen**. The album became one of her signature recordings.

McRae performed many times at the **Monterey Jazz Festival**, the **North Sea Jazz Festival** in the Netherlands, and the **Montreux Jazz Festival** in Switzerland, where she shared the stage with **Dizzy Gillespie** and **Phil Woods**. She was forced to retire for health reasons in 1991.



Photo by Lee Tanner

1987

JAY MC SHANN

PIANIST VOCALIST BANDLEADER

BORN January 12, 1916 in Muskogee, OK
DIED December 7, 2006

SELECTED DISCOGRAPHY

Blues from Kansas City
MCA, 1941-43

1944-46
CLASSICS, 1944-46

Vine Street Boogie
BLACK LION, 1974

A Tribute to Charlie Parker
MUSIC MASTERS, 1989

Hootie!
CHIAROSCURO, 1997

FOR BETTER OR worse, Jay McShann was tied to the legend of Charlie Parker. Parker's first real professional work was with McShann's Kansas City band, and McShann was credited with helping Parker to hone his talents. Arguably more important, McShann—along with Andy Kirk's Clouds of Joy, the Bennie Moten Orchestra, and the great Count Basie bands—shaped and developed the Kansas City swing sound that was so popular in the 1930s and 1940s.

Known in jazz circles as "Hootie," McShann is for the most part a self-taught artist, though he did attend Tuskegee Institute. He developed a piano style that drew heavily on blues and boogie woogie. McShann's earliest professional job came with tenor saxophonist Don Byas in 1931. Following his days at Tuskegee, McShann played in bands in Oklahoma and Arkansas prior to joining a trio with bassist Oliver Todd and drummer Elmer Hopkins in late 1936 in Kansas City.

In subsequent months, he worked with alto saxophonist Buster Smith and trumpeter Dee Stewart before forming a sextet in 1937. In late 1939, McShann put together his first big band. His recording

career commenced in 1941 with the Decca label, records that often featured blues singer Walter Brown. McShann's first New York appearance, at the Savoy Ballroom, came in February 1942. His band during the height of his popularity included such notables as Parker, bassist Gene Ramey, drummer Gus Johnson, and saxophonists Paul Quinichette and Jimmy Forrest, all of whom McShann used brilliantly as soloists. Following service in the Army, McShann reformed his band, which played New York spots and traveled west to California. Towards the end of the 1940s, McShann's small band fronted blues singer Jimmy Witherspoon.

In the early 1950s, McShann moved his home base back to Kansas City. In the 1970s and 1980s, McShann experienced a bit of a renaissance, with increased recording and performing opportunities, often with Kansas City violinist Claude "Fiddler" Williams.

A biographical film, *Hootie's Blues*, was made in 1978, and he was featured in *The Last of the Blue Devils*, a film about Kansas City jazz shot between 1974 and 1979. In addition, he was one of the featured players in Clint Eastwood's documentary *Piano Blues* (2003).

1998

JAMES MOODY

SAXOPHONIST FLUTIST VOCALIST EDUCATOR

BORN March 26, 1925 in Savannah, GA

SELECTED DISCOGRAPHY

James Moody and
His Swedish Crowns
DRAGON, 1949

Last Train from Overbrook
GRP/CHESS, 1954-55

Moody's Party
TELARC, 1995

Moody Plays Mancini
WARNER BROTHERS, 1997

JAMES MOODY AND HANK JONES,
Our Delight
IPO, 2008

Photo by Vance Jacobs

ONE OF THE surviving champions of Dizzy Gillespie's music, James Moody is an accomplished musician on the tenor and alto saxophones, as well as the flute, despite being born partially deaf. In addition to his instrumental prowess, Moody is an engaging entertainer, captivating audiences with his personal charm and wit.

Although born in Savannah, he was raised in Newark, New Jersey. His interest in jazz was sparked by a trumpet-playing father who gigged in the Tiny Bradshaw band, and he took up the alto sax, a gift from his uncle, at the age of 16. His first musical training came in the Air Force, and after leaving the service in 1946 he joined the Dizzy Gillespie big band, staying until 1948. Gillespie became his musical mentor. In 1949, he moved to Paris for three years, often playing with visiting American musicians, including the Tadd Dameron-Miles Davis band.

In Sweden he recorded his famous improvisation on "I'm in the Mood For Love" in 1949, playing on an alto saxophone instead of his usual tenor. His solo was later set to lyrics by Eddie Jefferson and recorded by King Pleasure as "Moody's Mood for Love," becoming a surprise hit in 1952. Throughout the rest of his career, Moody would be more known for the vocal version of the song based on his solo than

for the instrumental version itself, and obliged requests for the song by singing his famous solo.

Through the 1950s and 1960s, he led his own bands, and worked alongside other saxophonists, notably Gene Ammons and Sonny Stitt, with whom he co-led a three-tenor sax band. In 1963 he returned to the Dizzy Gillespie small group, where he largely remained until 1971. In 1975, he moved to Las Vegas and worked numerous hotel and casino shows with singers and comics, picking up the clarinet along the way. In 1979, he left Las Vegas and moved back to New York to lead his own quintet.

Then in 1989 he moved to San Diego, working as a consummate soloist and member of all-star touring units. In the 1990s, he teamed up again with his lifelong friend Dizzy Gillespie to tour Europe and the United States as a member of the United Nation Orchestra. He continues to tour worldwide and experiment with his music, sometimes including synthesizers and strings on his recordings. He is sought after on college and university campuses for master classes, workshops, and lectures, and has received honorary doctoral degrees from the Florida Memorial College and the Berklee College of Music. In 1997, he played an acting role in the Clint Eastwood film *Midnight in the Garden of Good and Evil*.

2007

A.B. SPELLMAN NEA JAZZ MASTERS AWARD FOR
JAZZ ADVOCACY

DAN MORGENSTERN

JAZZ HISTORIAN ARCHIVIST AUTHOR
EDITOR EDUCATOR

BORN October 24, 1929 in Munich, Germany

SELECTED BIBLIOGRAPHY

Jazz People

H.N. ABRAMS, 1976 (REPRINTED
BY DA CAPO PRESS, 1993)

Louis Armstrong: A Cultural Legacy (with Donald Bogle, Richard A. Long, and Marc H. Miller)

UNIVERSITY OF WASHINGTON PRESS, 1994

Living with Jazz: A Reader, ed. Sheldon Meyer

PANTHEON, 2004

Photo by Tom Pich

DIRECTOR OF the Institute of Jazz Studies at Rutgers University since 1976, Dan Morgenstern is a jazz historian and archivist, author, editor, and educator who has been active in the jazz field since 1958. The Institute of Jazz Studies is the largest collection of jazz-related materials anywhere.

Born in Germany and reared in Austria and Denmark, Morgenstern came to the United States in 1947. He was chief editor of *DownBeat* from 1967 to 1973, and served as New York editor from 1964; prior to that time he edited the periodicals *Metronome* and *Jazz*. Morgenstern is co-editor of the *Annual Review Of Jazz Studies* and the monograph series *Studies In Jazz*, published jointly by the IJS and Scarecrow Press, and author of *Jazz People*. He has been jazz critic for the *New York Post*, record reviewer for the *Chicago Sun Times*, and New York correspondent and columnist for England's *Jazz Journal* and Japan's *Swing Journal*. He has contributed to reference works including the *New Grove Dictionary of Jazz*, *Dictionary of American Music*, *African-American Almanac*, and *Encyclopedia Britannica Book of the Year*; and to such anthologies as *Reading Jazz*, *Setting The Tempo*, *The Louis Armstrong Companion*, *The Duke Ellington Reader*, *The Miles Davis Companion*, and *The Lester Young Reader*.

Morgenstern has taught jazz history at the Peabody Institute at Johns Hopkins University, Brooklyn College (where he was also a visiting professor at the Institute for Studies in American Music), New York University, and the Schweitzer Institute of Music in Idaho. He served on the faculties of the Institutes in Jazz Criticism, jointly sponsored by the Smithsonian Institution and the Music Critics Association, and is on the faculty of the Masters Program in Jazz History and Research at Rutgers University.

Morgenstern is a former vice president and trustee of the National Academy of Recording Arts and Sciences; was a co-founder of the Jazz Institute of Chicago; served on the boards of the New York Jazz Museum and the American Jazz Orchestra; and is a director of the Louis Armstrong Educational Foundation and the Mary Lou Williams Foundation. He has been a member of Denmark's International JAZZPAR Prize Committee since its inception in 1989.

A prolific annotator of record albums, Morgenstern has won seven Grammy Awards for Best Album Notes (1973, 1974, 1976, 1981, 1991, 1995, and 2006). He received ASCAP's Deems Taylor Award for *Jazz People* in 1977 and in 2005 for *Living with Jazz*.



Photo by Ray Avery / CTSIMAGES

1997 ANITA O'DAY

VOCALIST

BORN October 18, 1919 in Chicago, IL
DIED November 23, 2006

SELECTED DISCOGRAPHY

The Complete Recordings,
1949-50

BALDWIN STREET MUSIC, 1949-50

Swings Cole Porter with Billy May
VERVE, 1952-59

Anita Sings the Winners
VERVE, 1956-62

Anita Sings the Most
VERVE, 1957

Rules of the Road
PABLO, 1993

ANITA O'DAY'S unique sound and swinging rhythmic sense put her in the upper echelon of jazz singers, as skillful with ballads as with scatting and liberal interpretations of standard songs. Her career spanned the late swing and bebop eras, inspiring many singers who followed her, such as June Christy, Chris Connor, and Helen Merrill. She began her performing career as a ballroom dance contest winner in the 1930s, which is when she adopted the stage name O'Day. At 19, she began singing professionally in clubs around Chicago.

In 1941 she joined Gene Krupa's big band, recording a memorable duet with **Roy Eldridge** on "Let Me Off Uptown," one of the first interracial vocal duets on record. She also may have been the first feminist big band singer, refusing to appear in the standard gown and gloves, instead opting for a band jacket and short skirt. She stayed with the Krupa band until 1943. In 1944 she joined Stan Kenton's band. She then re-joined Krupa in 1945, remaining there until 1946, when she began a solo career. In the mid-1950s she made a few notable

albums for the Verve label, demonstrating the power of her vocals.

In 1958 her appearance at the Newport Jazz Festival, replete with characteristic big hat, caused a sensation. She provided one of the highlights of the subsequent film of the festival, *Jazz on a Summer's Day*. From that point on she worked mainly on the club circuit with her own groups.

Always a hit in Japan, she made her first tour there in 1964, returning on several occasions. Frustrated with record label indifference to her artistry, she developed her own record labels. In the 1980s and 1990s, she continued to work the club and jazz festival circuits, including a concert at Carnegie Hall in 1985 to celebrate her 50 years in jazz and notable performances at the Vine Street Bar & Grill in Los Angeles in 1992.

A documentary about the singer's life, *Anita O'Day: The Life of a Jazz Singer*, won a 2008 Satellite Award from the International Press Academy.



Photo by Michael Wilderman

1984

MAX ROACH

DRUMMER COMPOSER BANDLEADER

BORN January 10, 1924 in New Land, NC
DIED August 16, 2007

SELECTED DISCOGRAPHY

CLIFFORD BROWN AND MAX ROACH,
At Basin Steet
EMARCY, 1956

We Insist! Freedom Now Suite
CANDID, 1960

M'Boom
COLUMBIA, 1979

To The Max
RHINO, 1990-91

Explorations to the Mth Degree
SLAM, 1994

MAX ROACH was one of the two leading drummers of the bebop era (along with **Kenny Clarke**) and was one of the leading musicians, composers, and bandleaders in jazz since the 1940s. His often biting political commentary and strong intellect, not to mention his rhythmic innovations, kept him at the vanguard of jazz for more than 50 years.

Roach grew up in a household where gospel music was quite prominent. His mother was a gospel singer and he began drumming in a gospel ensemble at age 10. Roach's formal study of music took him to the Manhattan School of Music. In 1942, he became house drummer at Monroe's Uptown House, enabling him to play and interact with some of the giants of the bebop era, such as Charlie Parker, **Dizzy Gillespie**, Thelonious Monk, and Bud Powell. Roach would later record with Parker, Gillespie, Powell, and bassist Charles Mingus at the historic Massey Hall concert in 1953.

Throughout the 1940s, Roach continued to branch out in his playing, drumming with **Benny Carter**, Stan Getz, Allen Eager, and **Miles Davis**. In 1952, he and Mingus collaborated to create their own record label, Debut Records. In 1954, Roach began a short-lived but crucial band with incendiary trumpeter Clifford Brown. This historic band, which ended abruptly with Brown's tragic death in 1956,

also included saxophonists Harold Land and **Sonny Rollins**.

In the late 1950s, Roach began adding political commentary to his recordings, starting with *Deeds Not Words*, but coming into sharper focus with *We Insist! Freedom Now Suite* in 1960, on which he collaborated with singer-lyricist Oscar Brown, Jr. From then on he became an eloquent spokesman in the area of racial and political justice.

Roach continued to experiment with his sound, eschewing the use of the piano or other chording instruments in his bands for the most part from the late 1960s on. His thirst for experimentation led to collaborations with seemingly disparate artists, including duets with saxophonist Anthony Braxton and pianist **Cecil Taylor**, as well as partnerships with pianist Abdullah Ibrahim and saxophonist Archie Shepp.

As a drum soloist he had few peers in terms of innovations, stemming from his deeply personal sound and approach. His proclivities in the area of multiethnic percussion flowered with his intermittent percussion ensemble M'Boom, founded in 1970. A broad-based percussionist who was a pioneer in establishing a fixed pulse on the ride cymbal instead of the bass drum, Roach also collaborated with voice, string, and brass ensembles, lectured on college campuses extensively, and composed music for dance, theater, film, and television.



Photo by Lee Tanner

1983

SONNY ROLLINS

SAXOPHONIST COMPOSER

BORN September 7, 1930 in New York, NY

SELECTED DISCOGRAPHY

A Night at the Village Vanguard
BLUE NOTE, 1957

The Complete RCA Victor Recordings
RCA VICTOR, 1962–64

Silver City
MILESTONE, 1972–95

Road Shows, Vol. 1
EMARCY, 1980–2007

Without A Song: The 9/11 Concert
MILESTONE, 2001

WITH MORE THAN 50 years in jazz, Theodore “Sonny” Rollins’ towering achievements on the tenor saxophone are many, and he continues to be one of the most exciting and fiery players in concert. Inspired by the example of his brother’s pursuit of music, Rollins began piano lessons at age nine. At 14 he picked up the alto saxophone, and switched to the tenor two years later. Soon he was playing dances in a band of youngsters in his New York community, which included **Jackie McLean**, **Kenny Drew**, and **Art Taylor**. Rollins’ first recording was made alongside the bop singer **Babs Gonzales** in 1949. Later that year he played at sessions with **J.J. Johnson** and **Bud Powell**, recording his song “Audubon” with Johnson.

In the 1950s, Rollins began by serving as a sideman on sessions with **Miles Davis**, **Thelonious Monk**, **Art Farmer**, and the Modern Jazz Quartet. In late 1955, while living in Chicago, he began one of his most fruitful band affiliations when he stood in for **Harold Land** in the superb **Clifford Brown-Max Roach Quintet** at the Bee Hive club. He remained a regular member until Brown’s tragic June 1956 death from an auto accident.

Rollins continued to record, mainly for Prestige, where his output was some of the finest music recorded in the mid-1950s on any label. Among the highlights during this period were *Tenor Madness*, which

included an encounter with **John Coltrane**; *Saxophone Colossus*, a sparkling album that introduced his most noted composition, “St. Thomas,” which honored his parents’ Virgin Islands roots; and *Way Out West*, which took seemingly mundane songs like “I’m an Old Cowhand” and spun them out with extraordinary improvisations.

By 1959, Rollins had grown impatient with the vagaries of the jazz scene and took a hiatus. He would often practice his horn deep into the night on the upper reaches of the Williamsburg Bridge, which crosses the East River from Manhattan to Brooklyn. In 1961 he returned to the scene, refreshed and playing better than ever. He made a series of recordings for the RCA label with musicians such as **Jim Hall**, **Don Cherry**, **Billy Higgins**, and **Herbie Hancock**, and also began his long-term employment of bassist **Bob Cranshaw**.

In London in 1966, he composed and recorded a soundtrack album for the film *Alfie* for the Impulse! label, which brought him some popularity beyond jazz audiences. By 1968 Rollins again required a break from the scene, returning in 1971. He has been playing and growing ever since, continuing his long affiliation with the Fantasy family of labels (including Prestige and Milestone) and working almost exclusively on concert stages. Sonny Rollins’ recordings have continued to reflect his interest in Caribbean rhythms, particularly the calypso.



Photo by Lee Tanner

1990

GEORGE RUSSELL

COMPOSER ARRANGER THEORETICIAN
PIANIST DRUMMER

BORN June 23, 1923 in Cincinnati, OH
DIED July 27, 2009

SELECTED DISCOGRAPHY

Jazz Workshop
RCA VICTOR, 1956

New York, NY
IMPULSE!, 1958

Ezz-Thetics
ORIGINAL JAZZ CLASSICS, 1961

The African Game
BLUE NOTE, 1983

The 80th Birthday Concert
CONCEPT, 2003

GEORGE RUSSELL was first and foremost a composer rather than an instrumentalist, and was one of the most important jazz theorists of the latter half of the 20th century. He first expressed himself musically on the drums in the drum and bugle corps. After high school, Russell attended Wilberforce University, where he found gigs playing drums at local clubs. Russell's study of composing and arranging increased while he was bedridden with a case of tuberculosis at 19. It was during this time that he began formulating his unprecedented musical theorems.

While his first arrangements were for the A.B. Townsend Orchestra, a Cincinnati dance band, Russell's initial major band affiliation was as a drummer with **Benny Carter**. Later he found work arranging with the Earl Hines band. His first major score was "Cubano Be, Cubano Bop," an Afro-Cuban piece written for the **Dizzy Gillespie** big band. Russell followed that with charts for **Lee Konitz** ("Ezz-thetic" and "Odjenar") and **Buddy DeFranco** ("A Bird in Igor's Yard"). He continued his advanced composition study with Stefan Wolpe. His theory, *The Lydian Chromatic Concept of Tonal Organization*, was eventually published in book form in the mid-1950s. Russell's concept involves a composition system based on using the Lydian scale, rather than the major scale, as the basis for analysis and composition.

Music theoreticians hailed this as a breakthrough, and it was

perhaps the first major contribution by a jazz musician to the field of musical theory. Russell's continued refinement and study of this concept eventually led him to academia. During 1958-59, he taught at the Lenox School of Jazz. In the meantime, his theories on modes influenced **Miles Davis** and **Bill Evans** (who studied with Russell), leading to the creation of Davis' masterpiece, *Kind of Blue*. In the early 1960s, Russell led several small groups, which included musicians such as **Eric Dolphy** and **David Baker**, and made some significant recordings before moving to Scandinavia. There he continued to refine his theories and work with Scandinavian musicians, among them **Jan Garbarek** and **Terje Rypdal**, before returning to the U.S. in 1969. That year he took a teaching position at New England Conservatory of Music at the invitation of then president **Gunther Schuller**. In the late 1970s, Russell formed big bands to play his music, creating his Living Time Orchestra in 1978. The orchestra made frequent tours of Europe, including residencies at the Perugia Jazz Festival.

In addition to teaching and lecturing at other conservatories and universities, Russell was the recipient of numerous awards, honors, and grants, including a MacArthur award, two Guggenheim fellowships, and election to the Royal Swedish Academy. In 1969, he received the first NEA grant in the area of jazz. Russell published the revised and expanded edition of his *Lydian Chromatic Concept* in 2001.

2008

A.B. SPELLMAN JAZZ MASTERS AWARD FOR
JAZZ ADVOCACYGUNTHER
SCHULLERAUTHOR COMPOSER ARRANGER CONDUCTOR
EDUCATOR FRENCH HORN PLAYER

BORN November 22, 1925 in New York, NY

SELECTED BIBLIOGRAPHY

Early Jazz: Its Roots and
Musical Development
OXFORD UNIVERSITY PRESS, 1968The Swing Era: The Development
of Jazz, 1930–45
OXFORD UNIVERSITY PRESS, 1989Musings: The Musical Worlds
of Gunther Schuller
OXFORD UNIVERSITY PRESS, 1989

Photo by Tom Pich

RECOGNIZED AS a renaissance man of music, Gunther Schuller is a leader in both the classical and jazz traditions, contributing significant musical compositions and writings to expand jazz's horizons.

Schuller was born in 1925 in New York City. At age 17, he joined the Cincinnati Symphony as principal horn. Two years later, he joined the orchestra of the Metropolitan Opera while also becoming actively involved in the New York bebop scene, performing and recording with such jazz greats as **Ornette Coleman**, **Miles Davis**, **Eric Dolphy**, **Dizzy Gillespie**, **John Lewis**, and **Charles Mingus**.

When he was 25, Schuller took a teaching position at the Manhattan School of Music, beginning a long and distinguished teaching career that includes his tenure as co-director, along with **David Baker**, of the Smithsonian Jazz Masterworks Orchestra and professor of composition of music at Yale. From 1967 to 1977, he was also president of the New England Conservatory of Music where early in his tenure he established a jazz department offering both undergraduate and graduate degree programs. He was artistic director of Tanglewood Berkshire Music Center from 1970 to 1985.

Schuller is a proponent of what he called the Third Stream—an effort to fuse the two primary streams of music, jazz and classical,

into a new hybrid—of which John Lewis was one of the main practitioners. Schuller also was an early admirer of Charles Mingus' music—so much so that when a 19-movement score was discovered of an unproduced Mingus work, *Epitaph*, Schuller was asked to conduct the orchestra for the premiere at Lincoln Center in 1989 (produced with NEA support).

In 1975, he started recording and publishing businesses that focused on, among other genres, the compositions of Duke Ellington. He sold the two publishing companies in 2000 to G. Schirmer, Inc., but still retains the record company GM Recordings. Schuller also served as editor-in-chief of the Smithsonian Jazz Masterworks Editions.

Schuller's jazz writings include *Early Jazz: Its Roots and Musical Development* (1968), considered one of the seminal books on the history of jazz, and *The Swing Era* (1989), the second volume of a planned three-volume history of jazz.

Schuller has written more than 180 compositions in a wide range of styles and has won many awards for his work, including the 1994 Pulitzer Prize in music for *Of Reminiscences and Reflections*. Schuller also is a recipient of a MacArthur Foundation "Genius" Award (1991).



2007

JIMMY SCOTT

VOCALIST

BORN July 17, 1925 in Cleveland, OH

SELECTED DISCOGRAPHY

The Savoy Years and More
SAVOY, 1952-72

Falling in Love is Wonderful
RHINO, 1962

All the Way
SIRE, 1992

Holding Back the Years
ARTISTS ONLY, 1998

Over the Rainbow
MILESTONE, 2000

Photo by Michael Wilderman

FOR MORE THAN five decades, vocalist Jimmy Scott has numbered among the jazz world's best singers with his select group of fans. No less an authority than Billie Holiday named Scott—and only Scott—as a vocalist she admired. Although he was, for a period, “perhaps the most unjustly ignored American singer of the 20th century” (according to Joseph Hooper in a *New York Times Magazine* profile), Scott today is once more finding a dedicated international audience for his emotionally penetrating art.

James Victor Scott was born in 1925 in Cleveland, Ohio, and as a child was diagnosed with Kallmann syndrome, a rare condition that prevented him from experiencing puberty—therefore his voice never changed, giving his singing an almost otherworldly sound. He got his first big break in 1949 when Lionel Hampton hired him and billed him as “Little Jimmy Scott.” As featured vocalist with the Hampton big band, Scott achieved fame in 1950 with the ballad “Everybody’s Somebody’s Fool.” His success continued throughout the next decade, notably with his hit recording in 1955 of the old Bing Crosby favorite “When Did You Leave Heaven?,” a song that he made his own.

Scott subsequently spent long periods away from the microphone,

working for a time as a hotel shipping clerk and as a caretaker for his ailing father. He returned to the stage in 1985 and began recording again in 1990, and his career took off again two years later when Seymour Stein heard him perform at songwriter Doc Pomus’s funeral and signed him to the Warner Brothers Sire label. Scott recorded two albums for Sire, one for Warner Bros., and one for Artists Only! before joining

Milestone Records in 2000. He sang new interpretations of “Everybody’s Somebody’s Fool” and “When Did You Leave Heaven?” on the Milestone CD *Over the Rainbow*, released in 2001, on which he returned the compliment Billie Holiday had paid him by performing his own distinctive version of one of her signature songs, “Strange Fruit.”

His resurgence in the public eye included appearances on Lou Reed’s 1992 recording *Magic and Loss* and in an episode of David Lynch’s 1990s television series *Twin Peaks*. Scott’s new fans have rediscovered his original hit recordings of the 1950s on such collections as the three-CD box set *The Savoy Years and More* released in 1999, which included his 1952 recordings for Roost Records and his 1955-72 recordings for Savoy. He continues to record and perform frequently.



Photo courtesy of Ray Avery Photo Archives/CTS IMAGES

2005

ARTIE SHAW

BANDLEADER CLARINETIST COMPOSER ARRANGER

BORN May 23, 1910 in New York, NY
DIED December 30, 2004

SELECTED DISCOGRAPHY

Self Portrait

BLUEBIRD/RCA, 1936-54

Begin the Beguine

BLUEBIRD/RCA, 1938-41

The Complete Gramercy Five Sessions

BLUEBIRD/RCA, 1940-45

Artie Shaw at the Hollywood Palladium

HEP, 1941

The Last Recordings: Rare and Unreleased

MUSIC MASTERS, 1954

IMMENSELY POPULAR and startlingly innovative, Artie Shaw rose to prominence in the 1930s as a swing bandleader, master clarinetist, and boundary-crossing artist, who infused jazz with the influences of modern European composers.

Born in 1910, he left New Haven, Connecticut, at age 15 to tour as a jazz musician. Though based in Cleveland, where he wrote his first arrangements for bandleader Austin Wylie, he later made important road trips with Irving Aaronson's band. The band took him to Chicago, where he played in jam sessions and first heard recordings by Stravinsky and Debussy. Next, in 1929, the Aaronson band brought him to New York, where he played in Harlem jam sessions and came under the influence of Willie "The Lion" Smith. He decided to stay on and at age 21 became one of New York's most successful reed players for radio and recording sessions.

He made his breakthrough in his first appearance as a bandleader at a 1936 swing concert at Broadway's Imperial Theater. To fill a spot between headliners, he performed his chamber composition "Interlude in B Flat"—scored for string quartet, three rhythm instruments, and clarinet—which created a sensation. He then added two trumpets, trombone, saxophone, and a singer, signed a recording

contract, and led his first orchestra into New York's Lexington Hotel. During 1938, with a more conventional swing band line-up (which briefly included Billie Holiday as vocalist), he recorded Cole Porter's "Begin the Beguine," which propelled him to the forefront of big band leaders.

After the United States entered World War II, Shaw enlisted in the Navy and was soon leading a service band throughout the Pacific war zone. Upon returning stateside, he organized a new band in 1944, with which he toured and made recordings that included the classic "Little Jazz," featuring **Roy Eldridge** on trumpet. Over the next 10 years, Shaw worked in Hollywood, toured extensively (including appearances at Carnegie Hall and a performance of Mozart's Clarinet Concerto with Leonard Bernstein and the New York Philharmonic), and continued to record, both with his big bands and with a small group named Gramercy Five.

Although he retired from music in 1954, Artie Shaw continued to enjoy popularity through his recordings and also through a big band fronted by Dick Johnson bearing Artie Shaw's name. The library of the University of Arizona holds his collection of scores.



Photo by Michael Wilderman

1998

WAYNE SHORTER

SAXOPHONIST COMPOSER

BORN August 25, 1933 in Newark, NJ

SELECTED DISCOGRAPHY

Speak No Evil
BLUE NOTE, 1964

MILES DAVIS, *Miles Smiles*
COLUMBIA, 1966

WEATHER REPORT, *Live in Tokyo*
COLUMBIA, 1972

HERBIE HANCOCK/WAYNE SHORTER, *1+1*
VERVE, 1997

Beyond the Sound Barrier
VERVE, 2002–04

EQUALLY RENOWNED for his compositions as for his saxophone playing, Wayne Shorter has contributed many songs to the jazz canon while participating in some of the major changes in jazz music over the last 40 years, and has received nine Grammy Awards for his recordings.

Shorter's musical pursuits started on the clarinet, at age 16, evolving to the tenor saxophone soon thereafter. Shorter majored in music education at New York University from 1956–58, working for a short while with **Horace Silver** in 1956. After serving in the Army, he joined Maynard Ferguson's band for a couple of months in 1959, followed by one of his most fruitful jobs: playing with **Art Blakey's** Jazz Messengers. He remained in the Messengers until 1964, establishing himself as both composer and saxophonist, and began making his own records, first for Vee Jay, then for the Blue Note label. His three releases for Blue Note in 1964, *Night Dreamer*, *Juju*, and *Speak No Evil*, are considered the quintessential Blue Note sound: sophisticated structures and rhythms, strong melodies, and exceptional playing.

He left Blakey in 1964 to assume another productive affiliation with the **Miles Davis** Quintet, where he remained until 1970. While with Davis, he further solidified his position as one of the most intriguing composers of his time, contributing tunes such as "Nefertiti," "Fall,"

"ESP," "Paraphernalia," and "Sanctuary."

He also developed his sound, a mixture of technique and emotion, able to find the appropriate mood in his playing to fit the song. During the latter stages of his Davis tenure, he took up the soprano saxophone, which thereafter often became his principal horn.

In 1971 he and pianist Joe Zawinul, who also had been part of Davis' recording sessions in the late-1960s to early-1970s, formed one of the pioneering jazz fusion bands, Weather Report. The band stayed together for 15 years through several different permutations, engaging electronics and numerous ethnic influences and furthering Shorter's reputation as a composer. The band scored a major hit, "Birdland," in 1977 on their bestselling record, *Heavy Weather*.

After the breakup of Weather Report, Shorter made occasional recordings and tours, continuing to write intriguing music based on the influences from other musical cultures. He is a major influence on the generations of musicians who have entered the scene since the 1970s. In 2001, he began touring and releasing recordings with a new quartet comprising Danilo Pérez on piano, John Patitucci on bass, and Brian Blade on drums. Shorter, who originally studied as a visual artist, continues to pursue the visual arts as well as music.



Photo by Lee Tanner

1995 HORACE SILVER

PIANIST COMPOSER

BORN September 2, 1928 in Norwalk, CT

SELECTED DISCOGRAPHY

Horace Silver and
the Jazz Messengers
BLUE NOTE, 1954

Blowin' the Blues Away
BLUE NOTE, 1959

Song For My Father
BLUE NOTE, 1964

Cape Verdean Blues
BLUE NOTE, 1965

The Hardbop Grandpop
GRP, 1996

HORACE SILVER was the heart of the hard bop era, helping to form the influential Jazz Messengers and composing many blues and gospel-flavored songs that have become part of the jazz canon, including “Lonely Woman,” “Song For My Father,” “Señor Blues,” “The Preacher,” “Nica’s Dream,” and “Peace.” His piano playing is heavily rhythmic, driving his musical colleagues to greater heights in their solos.

Silver was exposed to music at an early age, hearing Cape Verde Islands folk music from his father. Silver later used the island rhythms and flavor to great effect on his 1960s albums *Song For My Father* and *Cape Verdean Blues*. He took up the saxophone and piano in high school, and was influenced early on by the blues of Memphis Slim, various boogie woogie piano players, and the bebop pianists Bud Powell and Thelonious Monk. After a 1950 stint backing guest soloist Stan Getz on a gig in Hartford, Connecticut, Silver was enlisted by Getz to join him on tour for the next year. Getz recorded three of Silver’s earliest compositions, “Split Kick,” “Potter’s Luck,” and “Penny.”

In 1951, he moved to New York and quickly found work

with Coleman Hawkins, Bill Harris, Oscar Pettiford, Lester Young, and Art Blakey. In 1952, as a result of a Lou Donaldson record session, he began what became a 28-year relationship with the Blue Note label. Between 1953-55 he played in the groundbreaking band the Jazz Messengers, co-led by Blakey. The band was at the forefront of the hard bop movement that followed bebop. By 1956, Silver formed his own band and Blakey maintained the Jazz Messengers name as his own.

Both Silver’s band and the Jazz Messengers turned out to be proving grounds for a number of exceptional, aspiring musicians. Among those who passed through his band were Art Farmer, Donald Byrd, Joe Henderson, Blue Mitchell, Charles Tolliver, Stanley Turrentine, Woody Shaw, and Randy and Michael Brecker. Silver’s terse, funky playing has influenced pianists as disparate as Herbie Hancock and Cecil Taylor. For several years in the 1980s, he recorded on his own Silveto label, writing lyrics to his compositions with a decidedly metaphysical bent. In the 1990s, he returned to the hard bop sound he helped create. His autobiography, *Let’s Get to the Nitty Gritty*, was published in 2006.

2005

JIMMY SMITH

ORGANIST

BORN December 8, 1928 in Norristown, PA
DIED February 8, 2005

SELECTED DISCOGRAPHY

A New Sound, A New Star:
Jimmy Smith at the Organ, Vols. 1-2

BLUE NOTE, 1956

The Sermon!

BLUE NOTE, 1958

Root Down

VERVE, 1972

Fourmost

MILESTONE, 1990

Dot Com Blues

VERVE, 2000

Photo by Lee Tanner

JIMMY SMITH personified the jazz organ revolution. He raised the organ—specifically the legendary Hammond B3, over which he reigned during the 1950s and 1960s—from a novelty instrument in jazz to primary status. Having first learned piano from his parents in his native Norristown, Pennsylvania, he was playing stride piano by 14 and performing with his father by the early 1940s. He joined the Navy at age 15 and after discharge attended the Hamilton School of Music (1948) and Ornstein's School of Music (1949-50), where he studied bass and piano. He then switched to the Hammond organ, practicing in a warehouse for a year.

Inspired by the great horn players of the day—Don Byas, Arnett Cobb, Coleman Hawkins—as well as by pianists Art Tatum, Erroll Garner, and Bud Powell, he cut the tremolo off and began playing horn lines with his right hand. He also created a new organ registration to simulate Garner's sound, establishing the standard for jazz organists who would follow.

Smith's burgeoning reputation soon took him to New York,

where he debuted at Café Bohemia. His fame grew with his influential Blue Note recordings (1956-63), including brilliant collaborations with **Kenny Burrell**, Lou Donaldson, **Jackie McLean**, Wes Montgomery, Lee Morgan, Ike Quebec, and Stanley Turrentine. His appearances at Birdland and the 1957 Newport Jazz Festival solidified his international prominence as the first jazz organ star.

He toured extensively through the 1960s and 1970s and continued to release hit albums, this time on Verve (1963-72), including several big band recordings with such stellar arrangers as Oliver Nelson and Lalo Schiffrin. His reputation in the 1990s was enhanced by the sampling of his Verve work by rap group the Beastie Boys on the song "Root Down."

He recorded for the Blue Note and Milestone labels in the late 1980s through the 1990s, and in 2001 released his first new recording after a five-year layoff: *Dot Com Blues*, which featured guest appearances by Dr. John, Taj Mahal, Etta James, Keb' Mo', and B.B. King.



Photo by Michael Wilderman

1982

SUN RA

BANDLEADER KEYBOARDIST COMPOSER ARRANGER

BORN May 22, 1914 in Birmingham, AL

DIED May 30, 1993

SELECTED DISCOGRAPHY

The Singles

EVIDENCE, 1954-82

Jazz in Silhouette

EVIDENCE, 1958

The Heliocentric Worlds of Sun Ra, Vol. 1 & 2

ESP, 1965

Space is the Place

EVIDENCE, 1972

Purple Night

A&M, 1989

SUN RA WAS ONE of the most unusual musicians in the history of jazz, moving from Fletcher Henderson swing to free jazz with ease, sometimes in the same song. Portraying himself as a product of outer space, he “traveled the spaceways” with a colorful troupe of musicians, using a multitude of percussion and unusual instrumentation, from tree drum to celeste.

Sun Ra, who enjoyed cloaking his origins and development in mystery, is known to have studied piano early on with Lula Randolph in Washington, DC. His first noted professional job was during 1946-47 as pianist with the Fletcher Henderson Orchestra at the Club DeLisa on the South Side of Chicago. In addition to playing piano in the band he also served as one of the staff arrangers. Finding his calling as an arranger, he put together a band to play his compositions. In the 1950s, he began issuing recordings of his unusual music on his Saturn label, becoming one of the first jazz musicians to record and sell his own albums.

Sun Ra’s band became a central part of the early avant-garde jazz movement in Chicago, being one of the first jazz bands to employ electronic instruments (as early as 1956), including electric piano, clavoline, celeste, and synthesizers. In 1960, he moved his band to New York, where he established a communal home for

his musicians, known as the Sun Palace. In March 1966, the band began one of its most significant residencies, playing every Monday night at Slug’s nightclub on New York’s Lower East Side.

By the 1970s, the Sun Ra Arkestra and its various permutations began touring Europe extensively. His performances had by then expanded to include singers, dancers, martial arts practitioners, film, and colorful homemade costumes, becoming a true multimedia attraction. Their performances would often stretch on for hours, including hypnotic, chanting processions through the audience. Sun Ra’s global following had become significant, though his recordings had become sporadic. His arrangements of his songs, however, were among the best in jazz. He made excellent use of his soloists, especially the great saxophone section: tenor John Gilmore, alto Marshall Allen, and baritone Pat Patrick, all of whom were with the Arkestra on and off for decades.

An outsider who linked the African-American experience with ancient Egyptian mythology and outer space, Sun Ra was years ahead of all other avant-garde musicians in his experimentation with sound and instruments, a pioneer in group improvisations and the use of electric instruments in jazz. Since Sun Ra’s death, the Arkestra has continued to perform under the direction of Allen.



Photo by Tom Pich

1988

BILLY TAYLOR

PIANIST COMPOSER EDUCATOR BROADCASTER

BORN July 24, 1921 in Greenville, NC

SELECTED DISCOGRAPHY

Cross-Section
ORIGINAL JAZZ CLASSICS, 1953-54

My Fair Lady Loves Jazz
IMPULSE!, 1965

White Nights and Jazz in Leningrad
TAYLOR-MADE MUSIC, 1988

It's a Matter of Pride
GRP, 1993

Live at the IAJE, New York
SOUNDPOST, 2001

ALTHOUGH WELL respected for his tasteful, non-intrusive accompaniment as a sideman, Billy Taylor is known for his championing of jazz music, especially through his various broadcasting and educational ventures.

After growing up in Washington, DC, and studying music at Virginia State College, where he earned a degree in Music in 1942, Taylor moved to New York. He spent the 1940s frequently playing the clubs on New York's famed 52nd Street, performing with greats such as Charlie Parker, **Dizzy Gillespie**, Ben Webster, Stuff Smith, Machito, Slam Stewart, and Don Redman. His adroit abilities enabled him to freely cross over from swing to the then-burgeoning modern jazz called bebop.

In the 1950s, he served as the ideal sideman, finding work with **Roy Eldridge**, Oscar Pettiford, and **Lee Konitz** while employed as house pianist at Birdland in 1951. Beginning in 1952 he became a bandleader, primarily heading trios with bass and drums.

Taylor started in radio with a program in the 1960s on WLIB in New York. From 1969-72 he was house bandleader for the David Frost television show, and in the 1970s also served as host-director of the NPR syndicated *Jazz Alive* radio series. Since 1981, Taylor has profiled some of the biggest names in jazz as an interviewer and reporter for CBS television's *Sunday Morning* program.

As a jazz educator, Taylor's experience has been vast, starting with authoring a series of beginning piano primers. He was a founder of New York's successful Jazzmobile community performance and school-without-walls, which debuted in 1965. He earned his doctorate in Music at the University of Massachusetts in 1975, with a dissertation on *The History and Development of Jazz Piano: A New Perspective for Educators*.

Taylor has subsequently taught at Yale, Manhattan School of Music, Howard University, University of California, Fredonia State University, and C.W. Post College. His experience at the University of Massachusetts led to a lead faculty position at the university's annual summer intensive program, Jazz in July.

As a composer he has written a number of commissioned works, his most well known composition being "I Wish I Knew How It Would Feel To Be Free." In the 1990s, Taylor became artistic director of the Jazz at the Kennedy Center program in Washington, DC, from which he launched his syndicated NPR radio series, *Billy Taylor's Jazz at the Kennedy Center*. He is the recipient of two Peabody Awards, an Emmy, a Grammy, and a host of prestigious awards, such as the Tiffany Award, a *DownBeat* Lifetime Achievement Award, and the National Medal of Arts (1992).



Photo by Michael Wilderman

1990

CECIL TAYLOR

PIANIST COMPOSER

BORN March 15, 1929 in New York, NY

SELECTED DISCOGRAPHY

Jazz Advance
BLUE NOTE, 1956

3 Phasis
NEW WORLD, 1978

For Olim
SOUL NOTE, 1986

Alms/Tiegarten
FMP, 1988

CECIL TAYLOR AND THE ITALIAN
INSTABILE ORCHESTRA, *The
Owner of the River Bank*
ENJA, 2000

CECIL TAYLOR is one of the most uncompromisingly gifted pianists in jazz history, utilizing a nearly overwhelming orchestral facility on the piano. While his work has elicited controversy almost from the start, Taylor's artistic vision has never swayed.

At his mother's urging he began piano studies at age five. He later studied percussion, which undoubtedly influenced his highly percussive keyboard style. At age 23 he studied at the New England Conservatory, concentrating on piano and music theory. He immersed himself in 20th-century classical composers, including Stravinsky, and found sustenance for his jazz proclivities in the work of Lennie Tristano and **Dave Brubeck**. Later Duke Ellington, Thelonious Monk, and **Horace Silver** began to influence his playing. By 1956 he was working as a professional, taking a prolonged engagement at New York's Five Spot Cafe, recording his first album, *Jazz Advance*, and making his Newport Jazz Festival debut.

Playing in this style—an aggressive near-assault on the piano, sometimes breaking keys and strings—presented challenges in terms of finding steady work. Taylor struggled to find gigs for most of the 1950s and 1960s, despite being recognized by *DownBeat* magazine in its “New Star” poll category. He eventually found work overseas,

touring Scandinavian countries during the winter of 1962-63 with his trio, including Jimmy Lyons on alto saxophone, and Sunny Murray on drums. His approach had evolved to incorporate clusters and a dense rhythmic sensibility, coupled with a sheer physicality that often found him addressing the keyboard with open palms, elbows, and forearms. His solo piano recordings are some of the most challenging and rewarding to listen to in all of jazz.

His work as a pianist and composer gained much-needed momentum in the 1970s and beyond, as touring and recording opportunities increased, largely overseas, though finding regular work for his uncompromising style of music still remains a struggle. Throughout his career, he has worked with many important, like-minded musicians, including Archie Shepp, Albert Ayler, Steve Lacy, Sam Rivers, **Max Roach**, the Art Ensemble of Chicago, and a host of European and Scandinavian musicians. In 1979, he performed at the White House, and he has received numerous awards, including a Guggenheim Fellowship in 1973 and a MacArthur Foundation Fellowship in 1991. His influence on the avant-garde, especially of the 1960s and 1970s, in terms of performance and composition, is enormous.



Photo by Lee Tanner

1991

CLARK TERRY

TRUMPETER FLUGELHORNIST VOCALIST EDUCATOR

BORN December 14, 1920 in St. Louis, MO

SELECTED DISCOGRAPHY

In Orbit

ORIGINAL JAZZ CLASSICS, 1958

Color Changes

CANDID, 1960

The Clark Terry Spacemen

CHIAROSCURO, 1976

One-on-One

CHESKY JAZZ, 2000

Live at Marihans

CHIAROSCURO, 2004

CLARK TERRY is the consummate freelance musician, able to add a distinctive element to whatever band or jam session of which he is a part. His exuberant, swinging horn playing was an important contribution to two of the greatest big bands in jazz, **Count Basie's** and **Duke Ellington's**. In addition, his use of the flugelhorn as an alternative to trumpet influenced **Art Farmer** and **Miles Davis**, among others.

In high school, Terry took up the valve trombone, later playing the bugle with the Tom Powell Drum and Bugle Corps. Upon his discharge from the Navy in 1945, he found work with **Lionel Hampton's** band. He rounded out the 1940s playing with bands led by Charlie Barnet, Eddie "Cleanhead" Vinson, Charlie Ventura, and George Hudson. From 1948-51, Terry was a member of Basie's big band and octet.

Terry's reputation grew with Ellington's band, with whom he worked from 1951-59, often featured as a soloist on trumpet and flugelhorn. He also led his own recording dates during this time. After working with **Quincy Jones** in 1959-60, he found steady work as a freelance studio artist, eventually becoming a staff musician at NBC. As a member of the *Tonight Show* orchestra—one of the first African-American musicians employed in a television house band—he came to

prominence through his popular "Mumbles" persona, his unique way of mumbling a scat vocal solo. He worked and recorded with artists such as **J.J. Johnson**, **Oscar Peterson**, and **Ella Fitzgerald**, then co-led a quintet with **Bob Brookmeyer**. Thereafter he led his own small and large bands, including his Big Bad Band, beginning in 1972. He also became part of **Norman Granz's** traveling all-stars, *Jazz at the Philharmonic*.

As a jazz educator he was one of the earliest active practitioners to take time off from the road to enter the classroom, conducting numerous clinics and jazz camps. This work culminated in his own music school at Teikyo Westmar University in Le Mars, Iowa. A distinctive stylist, he is also a consummate entertainer, often alternating trumpet and flugelhorn in a solo duel with himself in concerts. He continues to play in both the U.S. and Europe, recording and performing in a wide variety of settings, such as the *One-on-One* recording of duets with 14 different pianists. Over the years, Terry has received numerous awards and honors, including a Grammy Award, the French *Officier de L'Ordre des Arts et des Lettres*, a knighthood in Germany, and a star on St. Louis' Walk of Fame.

2009

TOOTS THIELEMANS

HARMONICA PLAYER GUITARIST

BORN April 29, 1922 in Brussels, Belgium

SELECTED DISCOGRAPHY

Man Bites Harmonica
RIVERSIDE/OJC, 1957-58

Do Not Leave Me
VINTAGE JAZZ, 1986

Only Trust Your Heart
CONCORD JAZZ, 1988

East Coast West Coast
PRIVATE MUSIC, 1994

Toots and Kenny Werner
VERVE, 2001

Photo by Lee Tanner

HARMONICA PLAYER, guitarist, and whistler Jean Baptiste “Toots” Thielemans has been credited by jazz aficionados as being among the greatest jazz harmonica players of the 20th century, improvising on an instrument more known in folk and blues music. Thielemans is known to audiences young and old, his harmonica heard on the Sesame Street theme and his whistling heard in an “Old Spice” commercial.

Thielemans learned to play the accordion at the age of three, took up chromatic harmonica at 17, and taught himself to play the guitar. Influenced by Django Reinhardt and Charlie Parker, he became interested in jazz. In 1950, Thielemans toured Europe as a guitarist with the Benny Goodman Sextet. He immigrated to the United States in 1952, getting a chance to play with Charlie Parker’s All-Stars. His performance so impressed George Shearing that he invited Thielemans into his band, where he stayed until 1959.

In 1961, Thielemans composed and recorded “Bluesette” using unison whistling and guitar, and ever since has been greatly in demand—particularly for his harmonica and his whistling—on pop records and as a jazz soloist. Thielemans began freelancing, playing and

recording with **Ella Fitzgerald**, **Quincy Jones**, **Bill Evans**, **Paul Simon**, **Billy Joel**, **Astrud Gilberto**, and **Elis Regina**, among others. He also made prominent appearances on movie soundtracks, notably on *The Pawnbroker*, *Midnight Cowboy*, and *The Sugarland Express*.

Thielemans has appeared as a leader of swing and bop quartets on recordings and at international festivals. At the Montreux International Jazz Festival, he recorded as a sideman with **Oscar Peterson** in 1975, then with **Dizzy Gillespie** in 1980. Thielemans’ two-volume *Brasil Project* was popular in the 1990s and featured top Brazilian musicians.

A perennial winner of *DownBeat* readers and critics polls in the category “miscellaneous instruments,” Thielemans was called “one of the greatest musicians of our time” by Quincy Jones in 1995. Thielemans has received many awards and titles, including the French *Chevalier des Arts et des Lettres* and honorary doctorates from both universities in the city of Brussels. In 2001, Belgium’s King Albert II bestowed on him the title “Baron,” making him Baron Jean “Toots” Thielemans.



Photo by Lee Tanner

2002

McCOY TYNER

PIANIST COMPOSER

BORN December 11, 1938 in Philadelphia, PA

SELECTED DISCOGRAPHY

The Real McCoy
BLUE NOTE, 1967

Sahara
ORIGINAL JAZZ CLASSICS, 1972

Remembering John
ENJA, 1991

Illuminations
TELARC, 2003

Guitars
HALF NOTE, 2006

McCOY TYNER'S powerful, propulsive style of piano playing was an integral part of the John Coltrane Quartet in the early 1960s and influenced countless musicians that followed him. His rich chord clusters continue to be copied by many young jazz pianists.

Growing up in Philadelphia, Tyner's neighbors were jazz musicians Richie and Bud Powell, who were very influential to his piano playing. Studying music at the West Philadelphia Music School and later at the Granoff School of Music, Tyner began playing gigs in his teens, and first met Coltrane while performing at a local club called the Red Rooster at age 17. His first important professional gig was with the **Benny Golson–Art Farmer** band Jazztet in 1959, with which he made his recording debut.

Soon he began working with Coltrane, a relationship that produced some of the most influential music in jazz. From 1960–65, Tyner played a major role in the success of the Coltrane quartet (which included **Elvin Jones** on drums and **Jimmy Garrison** on bass), using richly textured harmonies as rhythmic devices against Coltrane's "sheets of sound" saxophone playing.

After leaving the quartet, Tyner demonstrated his tremendous melodic and rhythmic flair for composition on such albums as *The Real McCoy*, which featured "Passion Dance," "Contemplation," and "Blues on the Corner," and *Sahara*, which featured "Ebony Queen" and the title track. Tyner has continued to experiment with his sound, pushing rhythms and tonalities to the limit, his fluttering right hand creating a cascade of notes. In particular, he has explored the trio form, recording with a series of different bassists and drummers, such as **Ron Carter**, Art Davis, Stanley Clarke, Elvin Jones, Tony Williams, and Al Foster. In the 1980s, he recorded with a singer for the first time, Phylis Hyman.

In the 1990s, he led a big band in new arrangements of previously recorded songs, used Latin American rhythms and forms, and revealed the romantic side of his playing with a surprising album of Burt Bacharach songs. While experimenting with his sound, Tyner has eschewed the use of electric pianos, preferring the warm sound of an acoustic piano, and earned five Grammy Awards for his recordings. A dynamic performer in live settings, Tyner has continued to tour steadily.

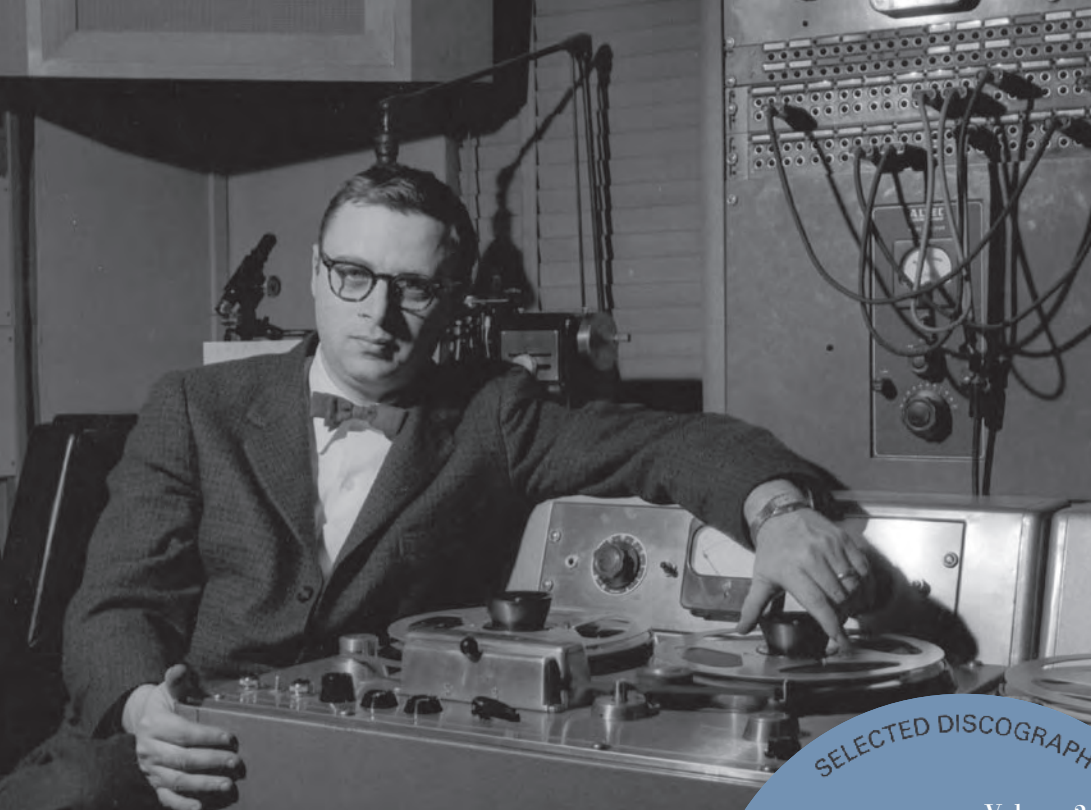


Photo by Francis Wolff © Mosaic Images

2009

A.B. SPELLMAN NEA JAZZ MASTERS AWARD FOR
JAZZ ADVOCACY

RUDY VAN GELDER

RECORDING ENGINEER

BORN November 2, 1924 in Jersey City, NJ

SELECTED DISCOGRAPHY

SONNY ROLLINS, *Volume 2*
BLUE NOTE, 1957

CANNONBALL ADDERLEY, *Somethin' Else*
BLUE NOTE, 1958

ERIC DOLPHY, *Outward Bound*
PRESTIGE/OJC, 1960

JOHN COLTRANE, *A Love Supreme*
IMPULSE!, 1964

JOE HENDERSON, *Lush Life:
The Music of Billy Strayhorn*
VERVE, 1991

CONSIDERED BY many the greatest recording engineer in jazz, Rudy Van Gelder has recorded practically every major jazz musician of the 1950s and 1960s on thousands of albums.

Van Gelder became involved with amateur radio as a teenager, which led to his interest in microphones and electronics. Since recording consoles were not then manufactured commercially, he created his own equipment and set up a studio in his parents' living room in Hackensack, New Jersey. An optometrist by day, Van Gelder began recording local jazz musicians in his free time.

In 1953, saxophonist Gil Mellé introduced Van Gelder to Blue Note founder Alfred Lion, beginning a 14-year association with the label. He recorded practically every session that Blue Note produced during that time period, from obscure sessions like *Jutta Hipp with Zoot Sims* in 1956 to the popular *Maiden Voyage* by Herbie Hancock in 1965. Van Gelder's notable recordings helped establish Blue Note's reputation as an elite jazz label. They also enticed other labels, such as Prestige, Savoy, and Impulse!, to seek out his recording skills.

In 1959, needing a larger space for Blue Note and his other clients, Van Gelder finally quit his day job and moved his studio to a new

facility he built in Englewood Cliffs, New Jersey, where he has remained ever since. He became the house engineer for Creed Taylor's CTI label in the early 1970s.

The signature Van Gelder sound features a clearly defined separation among the instruments, ensuring that every sonic detail is clear and audible.

This was accomplished by the strategic placement of instruments in the studio, though his exact technique has always been a closely guarded secret. Van Gelder's main goal was to create the best mood for the musicians to perform in, and from the results, he seems to have greatly succeeded. Among the timeless recordings made under his aegis are John Coltrane's *Blue Train* (Blue Note) Miles Davis' *Workin'* (Prestige), Andrew Hill's *Point of Departure* (Blue Note), Freddie Hubbard's *Red Clay* (CTI), and Wayne Shorter's *Speak No Evil* (Blue Note).

Van Gelder still freelances for a variety of labels and since 1999 has been instrumental in the modern remastering of his original recordings—most notably the Blue Note RVG series—with the conversion from analog to digital formats.



1989

SARAH VAUGHAN

VOCALIST PIANIST

BORN March 27, 1924 in Newark, NJ

DIED April 3, 1990

SELECTED DISCOGRAPHY

1944-46

CLASSICS, 1944-46

In Hi-Fi

COLUMBIA/LEGACY, 1949-53

The Complete Sarah Vaughan
on Mercury, Vol. 1

MERCURY, 1954-56

Sarah Vaughan with Clifford Brown

VERVE, 1955

The Duke Ellington
Songbook, Vol. 1

PABLO, 1979

Photo by Paul Hoeffler/CTS IMAGES

THE POWER, range, and flexibility of her voice made Sarah Vaughan, known as “Sassy” or “The Divine One,” one of the great singers in jazz. With her rich, controlled tone and vibrato, she could create astounding performances on jazz standards, often adding bop-oriented phrasing. Along with Billie Holiday and Ella Fitzgerald, Vaughan helped popularize the art of jazz singing, influencing generations of vocalists following her.

Vaughan began singing at the Mt. Zion Baptist Church in her native Newark, and started extensive piano lessons at age seven. Winner of the amateur contest at the Apollo Theatre, Vaughan was hired by Earl Hines for his big band as a second pianist and singer on the recommendation of Billy Eckstine in 1943. She joined Eckstine’s band in 1944-45, and made the first recording under her own name in December 1944.

After leaving Eckstine, Sarah worked briefly in the John Kirby band, and thereafter was primarily a vocal soloist. Charlie Parker and Dizzy Gillespie often sang her praises, assisting her in gaining

recognition, particularly in musicians’ circles. They worked with her on a May 25, 1945, session as well, which was highlighted by her vocal version of Gillespie’s “A Night in Tunisia,” called “Interlude” on the album. Her first husband, trumpeter-bandleader George Treadwell, helped re-make her “look” and she began to work and record more regularly, starting in 1949 with Columbia Records. In the 1960s, Vaughan made records with bandleaders such as Count Basie, Benny Carter, Frank Foster, and Quincy Jones on the Mercury and Roulette labels among others. It was during this time that her level of international recognition began to grow as she toured widely, generally accompanied by a trio, and on occasion doing orchestra dates.

These large ensemble dates ranged from the Boston Pops to the Cleveland Orchestra as her voice became recognized as one of the most beautiful and versatile in all of jazz, blessed with a range that literally went from baritone to soprano. In the 1970s and 1980s, her voice darkened, providing a deeper and all the more alluring tone.

2005

A.B. SPELLMAN NEA JAZZ MASTERS AWARD FOR
JAZZ ADVOCACY

GEORGE WEIN

PRODUCER PIANIST

BORN October 3, 1925 in Boston, MA

SELECTED DISCOGRAPHY

Wein, Women & Song
ATLANTIC, 1955

George Wein & the Newport All-Stars
IMPULSE!, 1962

George Wein's Newport All-Stars
ATLANTIC, 1969

European Tour
CONCORD JAZZ, 1987

Swing That Music
COLUMBIA, 1993

Photo by Lee Tanner

JAZZ IMPRESARIO George Wein is renowned for his work in organizing and booking music festivals, and in particular for creating the Newport Jazz Festival, an event that, in the words of the late jazz critic Leonard Feather, started the “festival era.”

A professional pianist from his early teens, Wein went on to lead his own band in and around his native Boston, frequently accompanying visiting jazz musicians. In 1950, he opened his own club in Boston, formed the Storyville record label, and launched his career as a jazz entrepreneur. In 1954, he was invited to organize the first Newport Jazz Festival. He subsequently played an important role in establishing numerous other international festivals, including the annual Grande Parade du Jazz in Nice, France. In 1969, Wein established Festival Productions, Inc., which has offices in six cities and produces hundreds of musical events internationally each year. In 1971, unruly crowds forced Wein to move the jazz

festival from Newport to New York City, where he pioneered the idea of corporate underwriting of festivals, first with the Kool Jazz Festival and then with the JVC Jazz Festival. Though he sold Festival Productions in 2007, he remains active in the music scene, serving on the boards of Jazz at Lincoln Center, the Apollo Theatre Foundation, and Carnegie Hall.

Wein has received numerous honors over the years, including honorary degrees from the Berklee College of Music and Rhode Island College of Music, a *DownBeat* Lifetime Achievement Award, the *Commandeur de L'Ordre des Arts et Lettres* from France, and invitations to be honored at the White House in 1978 and 1993. In addition, he is an author, whose autobiography *Myself Among Others* was recognized by the Jazz Journalists Association as 2004's best book about jazz, and he continues to perform as a pianist with his group, the Newport All-Stars.



Photo by Michael Wilderman

2007

FRANK WESS

FLUTIST SAXOPHONIST COMPOSER

BORN January 4, 1922 in Kansas City, MO

SELECTED DISCOGRAPHY

COUNT BASIE, *Verve Jazz Masters*

VERVE, 1954-65

I Hear Ya Talkin'

SAVOY, 1959

Flute Juice

PROGRESSIVE, 1981

Going Wess

TOWN CRIER, 1993

Once is Not Enough

LABETH, 2009

A MULTI-INSTRUMENTALIST whose inspired solos have kept big-band jazz fresh and vital into the present, Frank Wess is revered as a smoothly swinging tenor saxophone player in the Lester Young tradition, as an expert alto saxophonist, and as one of the most influential, instantly recognizable flutists in jazz history.

Born in Kansas City, Missouri, Wess first studied classical music and played with the Kansas All-State High School Orchestra. After moving to Washington, DC, as a teenager, in 1935, he began to play jazz in lunchtime jam sessions with fellow students, including **Billy Taylor**. An early touring career was interrupted by military service—he played in a 17-piece band during World War II—and then was resumed when Wess came out of the Army and joined an outstanding lineup in the Billy Eckstine Orchestra. It was at this time that he took up the flute, studying at the Modern School of Music in Washington.

All this time, **Count Basie** had been calling. Wess finally joined his big band in 1953, helping it to evolve during its so-called “New Testament” phase and remaining with it until 1964. Wess’s flute playing, set off by Neal Hefti’s arrangements, contributed strongly to the

Basie Orchestra’s new sound, while his tenor saxophone playing served as a counterpoint to the more fiery sound of **Frank Foster**.

Wess has played since the 1960s in countless settings: with **Clark Terry**’s big band, the New York Quartet with Roland Hanna, Dameronia (1981-85), and **Toshiko Akiyoshi**’s Jazz Orchestra. During this period, he also bridged the worlds of jazz and popular show business. Wess performed as a staff musician for ABC Television, both for the *Dick Cavett Show* and for the *David Frost Show* (with the Billy Taylor Orchestra). In Broadway pit bands, he played for shows such as *Golden Boy* (starring Sammy Davis), *Irene* (with Debbie Reynolds), and *Sugar Babies* (with Mickey Rooney). For ten years, he played first-chair tenor saxophonist in the Carnegie Hall Jazz Band.

He has also led his own big bands on world tours, and has played recently in the **Dizzy Gillespie** Alumni Big Band. Widely recorded on many labels, both as a leader and a sideman, Wess is a perennial favorite in *DownBeat* polls and a now-legendary presence on the jazz scene.

2001

RANDY WESTON

PIANIST COMPOSER

BORN April 6, 1926 in Brooklyn, NY

SELECTED DISCOGRAPHY

Uhuru Africa/Highlife
ROULETTE, 1960-63

Blues to Africa
ARISTA/FREEDOM, 1974

Portraits of Monk
VERVE, 1989

The Spirit of Our Ancestors
VERVE, 1991

Zep Tepi
RANDOM CHANCE, 2005

Photo by Lee Tanner

RANDY WESTON has spent most of his career combining the rich music of the African continent with the African-American tradition of jazz, mixing rhythms and melodies into a hybrid musical stew.

Weston received his earliest training from private teachers in a household that nurtured his budding musicianship. Growing up in Brooklyn, Weston was influenced by such peers as saxophonist Cecil Payne and trumpeter Ray Copeland as well as the steady influx of great jazz musicians who frequented Brooklyn clubs and jam sessions on a regular basis. Such musicians as Thelonious Monk and Duke Ellington would have a lasting influence on Weston's music, both in terms of his piano playing and composition.

After a 1945 stint in the Army, Weston began playing piano with such rhythm-and-blues bands as Bull Moose Jackson and Eddie "Cleanhead" Vinson. At the Music Inn educational retreat in Lenox, Massachusetts, in 1954, he took work as a cook during the summer, while playing the piano at night. The head of Riverside Records heard him and signed Weston to do a record of Cole Porter standards.

Weston's recording sessions frequently included contributions from his Brooklyn neighborhood buddies Copeland, Payne, and bassist Ahmed Abdul-Malik. It was at this early juncture that he also began his long and fruitful musical partnership with trombonist-

arranger **Melba Liston** (a listing of some of the albums on which they collaborated can be found in the Liston Selected Discography), a relationship that would continue until her death in 1999, forming some of Weston's best recordings.

Weston's interest in the African continent was sparked at an early age, and he lectured and performed in Africa in the early 1960s. He toured 14 African countries with his ensemble in 1967 on a State Department tour, eventually settling in Rabat, Morocco. He later moved to Tangier, opening the African Rhythms Club in 1969. It was in Morocco that Weston first forged unique collaborations with Berber and Gnawan musicians, infusing his jazz with African music and rhythms.

Since returning to the U.S. in 1972, he has lived in Brooklyn, traveling extensively overseas with bands that generally include trombonist Benny Powell and longtime musical director, saxophonist Talib Kibwe (aka T.K. Blue). In recent years, a number of Weston's U.S. concert appearances have been true events, including 1998 and 1999 Brooklyn and Kennedy Center collaborations with the Master Musicians of Gnawa, and a triumphant 1998 recreation of his masterwork suite "Uhuru Africa" in Brooklyn. Many of Weston's compositions, such as "Hi Fly" and "Berkshire Blues," have become jazz standards.



Photo by Tom Pich

2008

JOE WILDER

TRUMPETER

BORN February 22, 1922 in Colwyn, PA

SELECTED DISCOGRAPHY

Softly with Feeling
SAVOY, 1956

Jazz from "Peter Gunn"
COLUMBIA, 1959

BENNY CARTER, *A Gentleman and His Music*
CONCORD, 1985

No Greater Love
EVENING STAR, 1993

Among Friends
EVENING STAR, 2002

JOE WILDER has played with a virtual Who's Who of jazz—Louis Armstrong, Count Basie, Cab Calloway, Benny Carter, Dizzy Gillespie, Benny Goodman, Lionel Hampton, Billie Holiday, Lena Horne, Quincy Jones, John Lewis, Charles Mingus, George Russell, and Dinah Washington, to name just a few.

Wilder was born in 1922 into a musical family led by his father Curtis, a bassist and bandleader in Philadelphia. Wilder's first performances took place on the radio program *Parisian Tailor's Colored Kiddies of the Air*. He and the other young musicians were backed up by such illustrious bands as Duke Ellington's and Louis Armstrong's that were also then playing at the Lincoln Theater. Wilder studied at the Mastbaum School of Music in Philadelphia but turned to jazz when he felt that there was little future for an African-American classical musician. Wilder joined his first touring big band, Les Hite's band, in 1941.

Wilder was one of the first thousand African Americans to serve in the Marines during World War II. He worked first in Special Weapons and eventually became assistant bandmaster at the headquarters' band. Following the war during the 1940s and early '50s, he played in

the orchestras of Jimmie Lunceford, Herbie Fields, Sam Donahue, Lucky Millinder, Noble Sissle, Dizzy Gillespie, and Count Basie, while also playing in the pit orchestras for Broadway musicals.

Wilder returned to school in the 1960s, earning a bachelor's degree at the Manhattan School of Music where he was also principal trumpet with the school's symphony orchestra under conductor Jonel Perlea. At that time, he performed on several occasions with the New York Philharmonic under Andre Kostolanitz and Pierre Boulez.

From 1957 to 1974, Wilder did studio work for ABC-TV while building his reputation as a soloist with his albums for Savoy and Columbia. He was also a regular sideman with such musicians as Gil Evans, Benny Goodman, and Hank Jones, even accompanying Goodman on his tour of Russia. He became a favorite with vocalists and played for Harry Belafonte, Tony Bennett, Eileen Farrell, Billie Holiday, Lena Horne, Johnny Mathis, and many others.

He is the only surviving member of the Count Basie All-Star Orchestra that appeared in the classic 1959 film *The Sound of Jazz*.



Photo by Lee Tanner

1993

JOE WILLIAMS

VOCALIST

BORN December 12, 1918 in Cordele, GA
DIED March 29, 1999

SELECTED DISCOGRAPHY

COUNT BASIE, *Count Basie Swings/
Joe Williams Sings*
VERVE, 1955-56

*Every Day—The Best
of the Verve Years*
VERVE, 1955-90

COUNT BASIE, *Count on the Coast, Vol. 1 & 2*
PHONTASTIC, 1958

Me and the Blues
RCA, 1963

Here's to Life
TELARC, 1993

JOE WILLIAMS' versatile baritone voice made him one of the signature male vocalists in jazz annals, responsible for some of the **Count Basie** band's main hits in the 1950s.

Though born in Georgia, Williams was raised in that great haven of the blues, Chicago, Illinois. His first professional job came with clarinetist Jimmie Noone in 1937. In the 1940s, in addition to singing in Chicago area groups, he worked with the big bands of Coleman Hawkins, **Lionel Hampton**, and **Andy Kirk**. Later he sang with two of Cafe Society's renowned pianists, Albert Ammons and Pete Johnson. From 1950-53, he worked mostly with the Red Saunders band. What came after would be a job he would cherish and return to frequently throughout his career: fronting the Count Basie band. Often referred to jokingly as "Count Basie's #1 son," he stepped right into the band upon the departure of Jimmy Rushing. Williams was the perfect replacement in that he did not just duplicate

Rushing's vocal style, but offered a new range of opportunities for Basie to use. Williams' sound was smoother, strong on ballads and blues, while Rushing was a more aggressive singer, best on the up-tempo numbers.

Williams' hits with the Basie band included "Alright, Okay, You Win," "The Comeback," and what would become one of his most requested tunes, "Every Day." Starting in the 1960s, he was a vocal soloist, fronting trios led by such pianists as Norman Simmons and Junior Mance. Simmons would later become his longest tenured musical director-pianist. He also toured with fellow Basie alumnus **Harry "Sweets" Edison**. He continued to expand his range, becoming a superior crooner and exhibiting a real depth of feeling on ballads.

Among his many awards and citations were a number of jazz poll commendations and honors. Late in life, he had a recurring role on the *Cosby Show* television program as the star's father-in-law.

1990

GERALD WILSON

BANDLEADER COMPOSER ARRANGER TRUMPETER

BORN September 4, 1918 in Shelby, MS

SELECTED DISCOGRAPHY

1945-46

CLASSICS, 1945-46

The Complete Pacific Jazz Recordings

MOSAIC, 1961-69

Love You Madly

DISCOVERY, 1982

Theme For Monterey

MAMA, 1998

In My Time

MACK AVENUE, 2005

Photo by Vance Jacobs

GERALD WILSON'S use of multiple harmonies is a hallmark of his big bands, earning him a reputation as a leading composer and arranger. His band was one of the greats in jazz, leaning heavily on the blues but integrating other styles. His arrangements influenced many musicians that came after him, including multi-instrumentalist Eric Dolphy, who dedicated the song "G.W." to Wilson on his 1960 release *Outward Bound*.

Wilson started out on the piano, learning from his mother, then taking formal lessons and classes in high school in Memphis, Tennessee. The family moved to Detroit in 1934, enabling him to study in the noted music program at Cass Tech High School. As a professional trumpeter, his first jobs were with the Plantation Club Orchestra. He took Sy Oliver's place in the Jimmie Lunceford band in 1939, remaining in the seat until 1942, when he moved to Los Angeles.

In California, he worked in the bands of **Benny Carter**, Les Hite, and Phil Moore. When the Navy sent him to its Great Lakes Naval Training Station in Chicago, he found work in Willie Smith's band.

He put together his own band in late 1944, which included **Melba Liston**, and replaced the Duke Ellington band at the Apollo Theatre when they hit New York. Wilson's work as a composer-arranger enabled him to work for the **Count Basie** and **Dizzy Gillespie** bands. Wilson then accompanied Billie Holiday on her tour of the South in 1949.

In the early 1960s, he again led his own big bands. His series of Pacific Jazz recordings established his unique harmonic voice, and Mexican culture—especially the bullfight tradition—influenced his work. His appearance at the 1963 Monterey Jazz Festival increased his popularity.

He has contributed his skill as an arranger and composer to artists ranging from Duke Ellington, Stan Kenton, and **Ella Fitzgerald** to the Los Angeles Philharmonic to his guitarist-son Anthony. Additionally he has been a radio broadcaster at KBCA and a frequent jazz educator. Among his more noted commissions was one for the 40th anniversary of the Monterey Jazz Festival in 1998, which he revisited in 2007 with his album *Monterey Moods*.



Photo by Tom Pich

2004

NANCY WILSON

VOCALIST BROADCASTER

BORN February 20, 1937 in Chillicothe, OH

SELECTED DISCOGRAPHY

Nancy Wilson and
Cannonball Adderley
CAPITOL, 1962

Yesterday's Love Songs—Today's Blues
CAPITOL, 1963

But Beautiful
BLUE NOTE, 1969

RAMSEY LEWIS & NANCY WILSON, *Meant To Be*
NARADA, 2002

R.S.V.P. (Rare Songs,
Very Personal)
MCG JAZZ, 2004

NANCY WILSON first found her voice singing in church choirs, but found her love of jazz in her father's record collection. It included albums by **Jimmy Scott**, Nat "King" Cole, Billy Eckstine, Dinah Washington, and Ruth Brown; this generation of vocalists had a profound influence on Wilson's singing style. She began performing on the Columbus, Ohio, club circuit while still in high school, and in 1956 she became a member of Rusty Bryant's Carolyn Club Band.

She also sat in with various performers, such as Cannonball Adderley, who suggested that she come to New York. When Wilson took his advice, her distinctive voice enchanted a representative from Capitol Records and she was signed in 1959. In the years that followed, Wilson recorded 37 original albums for the label. Her first hit, "Guess Who I Saw Today," came in 1961. One year later, a collaborative album with Adderley solidified her standing in the jazz community and provided the foundation for her growing fame and career. During her years with Capitol, she was second in sales only to the Beatles, surpassing Frank Sinatra, the Beach Boys, and even Nat "King" Cole.

Wilson also has worked in television, where in 1968 she won an Emmy Award for her NBC series, *The Nancy Wilson Show*. She has performed on *The Andy Williams Show* and *The Carol Burnett Show* and has appeared in series such as *Hawaii Five-O*, *The Cosby Show*, *Moesha*, and *The Parkers*.

Although she often has crossed over to pop and rhythm-and-blues recordings, she still is best known for her jazz performances. In the 1980s, she returned to jazz with a series of performances with such jazz greats as **Art Farmer**, **Benny Golson**, and **Hank Jones**. And to start the new century, Wilson teamed with pianist **Ramsey Lewis** for a pair of highly regarded recordings.

She has been the recipient of numerous awards and accolades, including two Grammy Awards and honorary degrees from Berklee School of Music and Central State University in Ohio. Wilson can be heard on National Public Radio as the host of *Jazz Profiles*, a weekly documentary series.



Photo by Rolf Ambor/CTS IMAGES

1986

TEDDY WILSON

PIANIST ARRANGER EDUCATOR

BORN November 24, 1912 in Austin, TX

DIED July 31, 1986

SELECTED DISCOGRAPHY

1934-35

CLASSICS, 1934-35

BENNY GOODMAN, *The Complete Small Group Recordings*

RCA, 1935-39

Masters of Jazz, Vol. 11

STORYVILLE, 1968-80

With Billie in Mind

CHIAROSCURO, 1972

Runnin' Wild

BLACK LION, 1973

TEDDY WILSON was one of the swing era's finest pianists, a follower of Earl Hines' distinctive "trumpet-style" piano playing. Wilson forged his own unique approach from Hines' influence, as well as from the styles of Art Tatum and Fats Waller. He was a truly orchestral pianist who engaged the complete range of his instrument, and he did it all in a slightly restrained, wholly dignified manner at the keyboard.

Raised in Tuskegee, Alabama, Wilson studied piano at nearby Talladega College for a short time. Among his first professional experiences were Chicago stints in the bands of Jimmie Noone and Louis Armstrong. In 1933, he moved to New York to join **Benny Carter's** band known as the Chocolate Dandies, and made records with the Willie Bryant band during 1934-35. In 1936, he became a member of Benny Goodman's regular trio, which included drummer Gene Krupa, and remained until 1939, participating on a number of Goodman's small group recordings. Wilson was the first African-American musician to work with Goodman, one of the first bandleaders to integrate a jazz band. Wilson later appeared as himself in the cinematic treatment of *The Benny Goodman Story*.

During his time with Goodman, Wilson made some of his first recordings as a leader. These records featured such greats as Lester Young, Billie Holiday, Lena Horne, and **Ella Fitzgerald**. Wilson's arrangements with Holiday in particular constitute some of the singer's finest work, mostly due to Wilson's ability to find the right sound to complement Holiday's voice and singing style.

Following his Goodman days, Wilson led his own big band for a short time, but most of his work came with his own small groups, particularly a sextet that played regularly at the famous Cafe Society in New York. In 1946, he was a staff musician at CBS Radio, and also conducted his own music school. During the early 1950s, he taught at the Juilliard School, one of the first jazz musicians to do so. Wilson's relationship with Goodman was his most noted, and was an ongoing factor in his work. He was part of Goodman's storied Soviet tour in 1962, and continued to work occasional festival gigs with the clarinetist.

2007

PHIL WOODS

SAXOPHONIST COMPOSER ARRANGER
BANDLEADER EDUCATOR

BORN November 2, 1931 in Springfield, MA

SELECTED DISCOGRAPHY

Rights of Swing
CANDID, 1960

Live at the Montreux Jazz Festival
MGM/VERVE, 1969

I Remember
GRYPHON, 1978

Blues for New Orleans
PHILOLOGY, 2005

The Children's Suite
JAZZED MEDIA, 2007

Photo by Michael Wilderman

BORN IN Springfield, Massachusetts, Philip Wells Woods has devoted himself to the alto saxophone since the age of 12. As a teenager, he briefly took private lessons in improvisation from Lennie Tristano and also studied for a summer at the Manhattan School of Music. In 1948, he enrolled in the Juilliard School, where he remained through 1952, majoring in clarinet performance. While at Juilliard, he played for a brief period in Charlie Barnet's dance band. Subsequently, he worked with leaders including George Wallington (replacing Jackie McLean), Kenny Dorham, and Friedrich Gulda and then, joining with one of his musical idols, traveled to the Near East and South America with Dizzy Gillespie.

By now established as one of the most brilliant alto saxophonists in jazz, Woods went on to perform in Buddy Rich's quintet and toured Europe with Quincy Jones (1959-60) and the U.S.S.R. with Benny Goodman (1962). From 1964 to 1967, Woods took a summer break from the bandstand, teaching at the Ramblerny performing arts camp in New Hope, Pennsylvania. Meanwhile, still much in demand, he performed in New York in 1967 both as the leader of his own quartet (featuring Hal Galper, Richard Davis, and Dottie Dodgion) and as a member of Clark Terry's big band.

In 1968, Woods moved to France and formed the European Rhythm Machine quartet, with George Gruntz on keyboards, Henri Texier on bass, and Daniel Humair on drums. His talent as a composer blossomed during this period, when he wrote music for Danish and Belgian radio and composed a ballet for French television. After disbanding the quartet in 1972, Woods returned to the United States, settled in Delaware Water Gap, Pennsylvania, and formed a jazz group with Mike Melillo, Steve Gilmore, and Bill Goodwin. With this ensemble, he staked his claim to being the finest alto saxophonist in mainstream jazz, a reputation confirmed by his performances on *Images* (1975, with Michel Legrand), *Live from the Showboat* (1976), and Billy Joel's 1977 hit recording, "Just the Way You Are," all of which received Grammy Awards.

In 1975, he received an NEA Music grant that he used to compose the work "The Sun Suite," one of more than 200 songs Woods has composed. He has recorded several albums with new arrangements of famous composers—such as Antonio Carlos Jobim, Tadd Dameron, Quincy Jones, and Henry Mancini—and in 2006 released a well-received album of standards, *American Songbook*. He remains active internationally as a bandleader, composer-arranger, and soloist.



Photo by Ray Avery/CTS IMAGES

2009

SNOOKY YOUNG

TRUMPETER

BORN February 3, 1919 in Dayton, OH

SELECTED DISCOGRAPHY

JIMMIE LUNCEFORD, 1939-1940
CLASSICS, 1939-40

COUNT BASIE, *Kansas City Suite*
ROULETTE, 1960

THAD JONES-MEL LEWIS ORCHESTRA,
Live at the Village Vanguard
SOLID STATE, 1967

Horn of Plenty
CONCORD JAZZ, 1979

GERALD WILSON, *State Street Suite*
MAMA FOUNDATION, 1994

KOWN FOR HIS prowess with the plunger mute, Eugene Edward “Snooky” Young’s trumpet playing is most often heard in the context of the big band. For 30 years, he was heard every weeknight as a member of the *Tonight Show* orchestra.

Young began playing the trumpet at five and by his early teens was working in various regional bands. From 1939-1942 he made a name for himself as lead trumpeter and soloist in the Jimmie Lunceford band. From 1942 to 1947 Young worked with Les Hite, **Benny Carter**, and **Gerald Wilson**, as well as with the **Count Basie** band, where he replaced trumpet player Ed Lewis. Young led his own band in his hometown of Dayton from 1947 to 1957 and continued to perform periodically with both **Lionel Hampton** and Basie through the early 1960s.

Upon leaving Basie in 1962, Young began his longest engagement with a band as a trumpeter for the Doc Severinsen band on the *Tonight Show*. In 1972, he moved to Los Angeles when the show relocated, and remained until Johnny Carson left in 1992.

Young continued to work on other projects as well. He was a founding member of the Thad Jones-Mel Lewis Orchestra in 1966, and throughout the 1960s and early 1970s, he played with a variety of big bands, including on recordings by such jazz greats as **Louis Bellson**, **Gil Evans**, **Quincy Jones**, Charles Mingus, and **Jimmy Smith**. Young has worked outside of jazz as well, playing with the rock group the Band on New Year’s Eve in 1971 and on the classic 1976 blues recording *Bobby Bland and B.B. King Together Again...Live*.

Young has worked since with several Los Angeles big bands, and has issued three albums under his own name, including *Horn of Plenty*, which demonstrated his solo gifts as a strong lead trumpeter. Young has appeared as a soloist at jazz festivals in Montreux, Switzerland; The Hague, Holland; Antibes, France; and Concord, California. His work has appeared on numerous soundtracks as well, including *The Color Purple*. He continues to perform and tour with the Clayton-Hamilton Jazz Orchestra and the Gerald Wilson Orchestra.

NEA JAZZ MASTERS AWARD CEREMONY

NEA Jazz Masters events include a luncheon for all attending NEA Jazz Masters (and a group photo), portraits of the new class of honorees, and a special concert and awards ceremony. Here are a few candid moments from the last few years.



David Baker, Freddie Hubbard, James Moody
Photo by Tom Pich



Frank Wess, Gerald Wilson, Jon Hendricks
Photo by Tom Pich



Jimmy Smith, Kenny Burrell, Slide Hampton, Paquito D'Rivera
Photo by Vance Jacobs



Ornette Coleman
Photo by Katja von Schuttenbach



George Wein, Louie Bellson
Photo by Tom Pich



Chick Corea, Roy Haynes, Ron Carter
Photo by Tom Pich

Quincy Jones, Tom McIntosh, Joe Wilder
Photo by Tom Pich



Benny Golson, Jimmy Heath, Percy Heath
Photo by Tom Pich



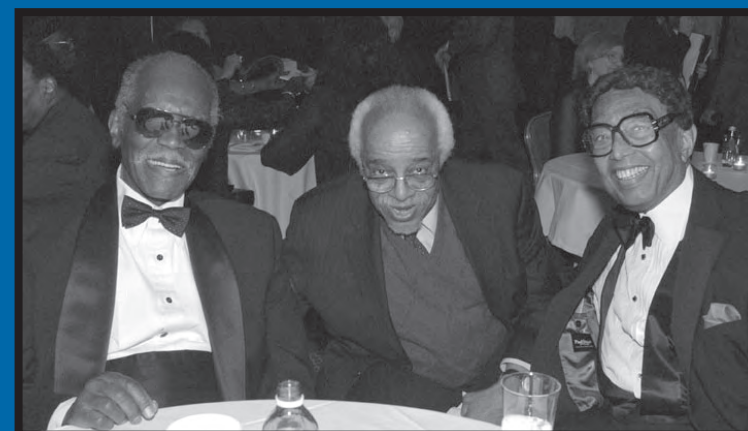
Chico Hamilton, Roy Haynes
Photo by Vance Jacobs



Cecil Taylor, A.B. Spellman
Photo by Tom Pich



Nancy Wilson, John Levy, Ahmad Jamal, Ramsey Lewis
Photo by Tom Pich



Hank Jones,
Barry Harris,
Billy Taylor
Photo by Tom Pich



Frank Foster, Dan Morgenstern
Photo by Tom Pich



1982–2010

1982

Roy Eldridge*
Dizzy Gillespie*
Sun Ra*

1983

Count Basie*
Kenny Clarke*
Sonny Rollins

1984

Ornette Coleman
Miles Davis*
Max Roach*

1985

Gil Evans*
Ella Fitzgerald*
Jo Jones*

1986

Benny Carter*
Dexter Gordon*
Teddy Wilson*

1987

Cleo Brown*
Melba Liston*
Jay McShann*

1988

Art Blakey*
Lionel Hampton*
Billy Taylor

1989

Barry Harris
Hank Jones
Sarah Vaughan*

* Deceased

1990

George Russell*
Cecil Taylor
Gerald Wilson

1991

Danny Barker*
Buck Clayton*
Andy Kirk*
Clark Terry

1992

Betty Carter*
Dorothy Donegan*
Sweets Edison*

1993

Jon Hendricks
Milt Hinton*
Joe Williams*

1994

Louie Bellson*
Ahmad Jamal
Carmen McRae*

1995

Ray Brown*
Roy Haynes
Horace Silver

1996

Tommy Flanagan*
Benny Golson
J.J. Johnson*

1997

Billy Higgins*
Milt Jackson*
Anita O'Day*

1998

Ron Carter
James Moody
Wayne Shorter

1999

Dave Brubeck
Art Farmer*
Joe Henderson*

2000

David Baker
Donald Byrd
Marian McPartland

2001

John Lewis*
Jackie McLean*
Randy Weston

2002

Frank Foster
Percy Heath*
McCoy Tyner

2003

Jimmy Heath
Elvin Jones*
Abbey Lincoln

2004

Jim Hall
Chico Hamilton
Herbie Hancock
Luther Henderson*
Nat Hentoff
Nancy Wilson

2005

Kenny Burrell
Paquito D'Rivera
Slide Hampton
Shirley Horn*
Jimmy Smith*
Artie Shaw*
George Wein

2006

Ray Barretto*
Tony Bennett
Bob Brookmeyer
Chick Corea
Buddy DeFranco
Freddie Hubbard*
John Levy

2007

Toshiko Akiyoshi
Curtis Fuller
Ramsey Lewis
Dan Morgenstern
Jimmy Scott
Frank Wess
Phil Woods

2008

Candido Camero
Andrew Hill*
Quincy Jones
Tom McIntosh
Gunther Schuller
Joe Wilder

2009

George Benson
Jimmy Cobb
Lee Konitz
Toots Thielemans
Rudy Van Gelder
Snooky Young

2010

Muhai Richard Abrams
George Avakian
Kenny Barron
Bill Holman
Bobby Hutcherson
Yusef Lateef
Annie Ross
Cedar Walton

Jazz Moments with NEA Jazz Masters Audio CD



WITH AN EYE—or ear—toward sharing the enriching power of jazz with the public, the NEA is producing a series of *Jazz Moments* for radio broadcast. The short radio segments (running from 30 seconds to three minutes) are interviews with legendary and contemporary jazz artists about their own work and that of other artists. They include musical samples, historical information, and first-person anecdotes designed to give listeners added insight into NEA Jazz Masters and their art. From the more than 150 segments that were created, a sample from 43 NEA Jazz Masters is included on the accompanying audio CD, produced by Molly Murphy exclusively for the NEA. The CD practically travels the entire history of jazz, from George Avakian discovering the joy of Duke Ellington, Fats Waller, and Louis Armstrong on the radio to Ron Carter and Jimmy Cobb sharing their different experiences with Miles Davis to Phil Woods talking about how he composes his current works.

All the *Jazz Moments* can be found on the NEA website at www.arts.gov.

Trombonist/producer Delfeayo Marsalis narrates the segments. Marsalis has toured internationally with legendary jazz artists Art Blakey, Abdullah Ibrahim, Elvin Jones, Slide Hampton, and Max Roach and received a Louisiana Fellowship Award in 2004. He has produced more than 100 major-label recordings, earning a Grammy Award and a 3M Visionary Award. He currently conducts New Orleans' Uptown Jazz Orchestra and is releasing his fourth CD, *Sweet Thunder (Duke & Shak)*, in 2010.

JAZZ MOMENTS WITH NEA JAZZ MASTERS

Track Artist

1. **INTRO BY
DELFEAYO MARSALIS**

2010 NEA JAZZ MASTERS

2. **MUHAL RICHARD ABRAMS**
...on the influence of blues in Chicago
3. **KENNY BARRON**
...working with Yusef Lateef
4. **BILL HOLMAN**
...starting his own big band
5. **BOBBY HUTCHERSON**
...on a special performance with Milt Jackson
6. **YUSEF LATEEF**
...on the process of learning
7. **ANNIE ROSS**
...writing “Twisted”
8. **CEDAR WALTON**
...joining Art Blakey’s Jazz Messengers
9. **GEORGE AVAKIAN**
...discovering jazz on the radio

PREVIOUS NEA JAZZ MASTERS

10. **TOSHIKO AKIYOSHI (2007)**
...forming a big band
11. **GEORGE BENSON (2009)**
...on why he loves jazz
12. **DAVE BRUBECK (1999)***
...behind the Iron Curtain
13. **RON CARTER (1998)**
...working with Miles Davis
14. **JIMMY COBB (2009)**
...on his first gig with the Miles Davis Sextet
15. **BUDDY DEFRANCO (2006)**
...on the challenge of the clarinet
16. **FRANK FOSTER (2002)**
...writing “Shining Stockings” for Count Basie’s band
17. **CURTIS FULLER (2007)**
...on first seeing J.J. Johnson
18. **JIM HALL (2004)**
...on technique versus ideas
19. **CHICO HAMILTON (2004)**
...on his first gig with Duke Ellington
20. **SLIDE HAMPTON (2005)**
...on improvisation
21. **HERBIE HANCOCK (2004)**
...becoming interested in jazz
22. **ROY HAYNES (1995)**
...on first becoming a drummer
23. **JIMMY HEATH (2003)**
...on music and personality and John Coltrane
24. **JON HENDRICKS (1993)**
...on the writing process
25. **NAT HENTOFF (2004)**
...on Billie Holiday’s *The Sound of Jazz* performance
26. **SHIRLEY HORN (2005)***
...on Miles Davis
27. **AHMAD JAMAL (1994)**
...recording “Poinciana”
28. **QUINCY JONES (2008)**
...on early musical mentors
29. **LEE KONITZ (2009)**
...choosing the alto saxophone
30. **JOHN LEVY (2006)**
...on his pioneering jazz manager experience
31. **RAMSEY LEWIS (2007)**
...recording “The ‘In’ Crowd”
32. **ABBIE LINCOLN (2003)***
...on the importance of music
33. **MARIAN MCPARTLAND (2000)***
...getting advice from Duke Ellington and Thelonious Monk
34. **DAN MORGENSTERN (2007)**
...listening to Symphony Sid

35. **JIMMY SCOTT (2007)**
...on what makes a great vocalist
36. **ARTIE SHAW (2005)***
...hitting the top C
37. **BILLY TAYLOR (1988)**
...playing ballads
38. **TOOTS THIELEMANS (2009)**
...on the portability of the harmonica
39. **MCCOY TYNER (2002)**
...sharing a piano with Bud Powell
40. **RUDY VAN GELDER (2009)**
...being hired by Alfred Lion
41. **FRANK WESS (2007)**
...on Count Basie’s style as a bandleader
42. **GERALD WILSON (1990)**
...on the inspiration for “Viva Tirado”
43. **PHIL WOODS (2007)**
...on composing
44. **SNOOKY YOUNG (2009)***
...finding his own style
45. **CLOSING CREDIT BY
DELFEAYO MARSALIS**

* NEA Jazz Master interview from archival tapes; all others from NEA-recorded interviews





The Nation's Highest Honor in Jazz

THERE IS GENERAL AGREEMENT that the United States has produced three original art forms: movies, modern dance, and jazz. All speak to the genius of American culture. Film is indicative of our ability to convert new technology into a medium for mass consumption, frequently achieving the status of high art. Modern dance, an indigenous kinesthetic art capable of an unbounded range of expression, from treatments of contemporary issues to pure abstraction. And then there is jazz.

Jazz lives at the very center of the American vernacular. It is the gift of the generations of new urban African-American people whose capacity for the synthesis of diverse strains of musical forms brought schottisches, quadrilles, habaneras, and marches into the bases of the blues and ragtime to create a whole new way of making music. It was built on the discipline of collective improvisation, a remarkable skill when you think about it, which allowed for maximum expression of the individual within the context of the group. Jazz is democratic and virtually without hierarchy: the composer is one more collaborator in the group, and even bandleaders do not stand above the soloists.

These qualities are entirely appropriate for what is best about America. The old jazz principle that “you’ve got to make it new” is so American that it could go on the dollar bill. These defining qualities have made jazz arguably the United States’ most welcomed cultural export. It has taken root wherever it has been planted, moving into and becoming a part of the cultures of other countries and then becoming an aspect of their national expression, in the way that Russian jazz is vastly different from Afro-Cuban jazz. Some years ago, just after apartheid had fallen, I heard a young South African ensemble that comprised an Indian pianist, a tabla player, a white female flutist, and a black bassist. Distinct traces of each of these musicians’ heritages were audible in their solos, yet they performed with intimate ease. I thought, how marvelous that, as these young people are at a point in history when they can speak to each other as equals, jazz provides the vocabulary.

It is no accident that jazz has been a favored medium of cultural diplomacy. For decades, Willis Conover’s jazz series on the Voice of



A.B. Spellman (center) leading a panel discussion with NEA Jazz Masters Gunther Schuller (left) and John Levy (right).

PHOTO BY TOM PICH

America kept ears open to the United States Information Agency (USIA) all over the world. Uncounted numbers of jazz musicians have traveled abroad under the auspices of the State Department. Many of the National Endowment for the Arts Jazz Masters, such as Dizzy Gillespie, Randy Weston, and Billy Taylor, have toured the globe as our cultural representatives.

The NEA Jazz Masters Fellowships program was created to say to jazz musicians that their government values the way that they keep our culture rich by continually producing such fabulous music. Mastery is a difficult status to achieve. No creative discipline has more than a few true masters, for it takes exceptional talent, dedication, hard work, and opportunity to become one. NEA Jazz Masters have demonstrated these qualities and more. The National Endowment for the Arts is honored to recognize these great artists for the outstanding contributions they have made to American culture.

—A.B. Spellman